

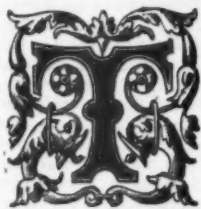
THE ART-JOURNAL.



LONDON, JANUARY 1, 1849.

PORTRAIT OF ROBERT VERNON, Esq.

Painter, H. W. Pickersgill, R.A. Engraver, W. H. Mote.



THE series of engravings OF THE VERNON GALLERY, the publication of which we commence with the present number of the ART-JOURNAL, is fitly introduced by a portrait of the gentleman who, by his munificent gift to the British people, has immortalised his name, as that of a great public Benefactor, a true Patriot, and a powerful Instructor by the instrumentality of Art.

The Collection, now deposited, temporarily, in rooms at the National Gallery—consequently free to all—was formed by Mr. Vernon alone; it is the result solely of his own judgment and taste. While it supplies evidence not only of sound discretion and refined knowledge of Art, it is proof also of judicious, timely, and liberal patronage; in nearly all cases of contemporary masters, the pictures are purchases direct from the easel, and not gatherings from the selections of preceding connoisseurs. Moreover, it had been, from time to time, skilfully "weeded,"—certain pictures having been rejected to be replaced by other, and better, productions of the respective painters.

The cost of the Collection has been immense: yet its value was very materially increased during its progress: for, as the capabilities of the Artists advanced, their prices advanced also; and if estimated at its present "marketable value," the Collection would be, at least, double in worth the sum it originally cost—liberal as that was; for it is scarcely necessary to say that Mr. Vernon was no dealer-buyer, but treated Artists as men of genius and high feeling, whose productions were not to be "cheapened." The Artist whose work was added to the Collection was recompensed to the utmost extent of his hopes; while the fact of its entrance into the Gallery was a reward beyond that which mere pecuniary compensation could bestow.

Under such circumstances the Collection was formed; to form it has occupied above thirty years; it has been, as we have said, frequently "weeded"; the most generous sums were invariably paid for its accessions; the selections were made with consummate judgment, experience, and taste: it is not therefore to be wondered at, that, to quote the words of the *Times* newspaper, "there is nothing in the Collection without its value as a representation of a class of Art; and the classes are such that every eminent Artist is included."

Although we introduce the portrait of Mr. Vernon into our Journal, it is our intention,—as a course far more pleasing to him than any eulogy could be—to abstain from remarks personal to this estimable gentleman and great public benefactor. Long may the task of his Biographer be postponed; long may he live to enjoy that honourable self-satisfaction and self-applause which cannot fail to arise from an act of munificence unparalleled; to witness some of the enjoyment, and some of the instruction, that will be derived from the gift, by millions of his fellow-countrymen, and to know that it will be estimated by generations yet to come.

We have made the public aware that the whole of the magnificent Gallery is in course of engraving for this Journal; and it is right to remark, that the boon was conferred upon us by Mr. Vernon, previous to the gift of the Collection to the Nation; a boon which the Trustees of the National Gallery confirmed; promptly and considerably agreeing to continue to us the valuable privilege, and to afford us all facilities for the proper conduct of the undertaking.

Although this boon cannot fail to be greatly advantageous to the proprietors of this Journal—such we are authorised to state Mr. Vernon intended it to be—we may presume to add that its publication will be of value also to the Public: provided always, that we duly discharge the trust confided to us, and justify the confidence reposed in us—by procuring such engravings as shall worthily represent the original works. We owe it to Mr. Vernon, to the Trustees, to the several Artists, and to the Public, to perform this task rightly; but it is obviously our interest to procure such engravings as shall fully satisfy all parties—looking to the Public for that recompense which is never withheld where it is deserved.

We shall do our utmost to effect this object—upon faith in which the boon was granted: we have thus far the testimony of Mr. Vernon that the engravings now finished meet with his entire approval: in a communication with the engravers who are executing the works, Mr. Vernon has said,

"I am exceedingly glad that an opportunity has been afforded me of examining the proofs which have been taken from the Engravings now finished. They appear to me to be most beautifully executed; I trust that when published in the ART-JOURNAL they will be appreciated by the Public, and by their diffusion at so moderate a cost, improve and increase the taste for the productions of our native Artists."

Testimonials of the Artists, generally, to a similar effect, have been supplied to us with the finished plates: these testimonials we shall print with the Engravings as they appear.

We trust, therefore, we may be permitted to say that we shall materially aid the progress of Art by the publication of this series of Engravings: bringing them within the reach of many to whom they would be otherwise inaccessible; while extending the renown of the Painters, giving effect to the lessons inculcated by their genius, and exhibiting the supremacy of British Art for the appreciation and estimation of the World.

49, Pall Mall, Dec. 1848.

THE VERNON GALLERY:

ITS INFLUENCE ON BRITISH ART.

As this truly national collection is, though but temporarily disposed, now thrown open to all, we trust, and believe, that the value of Mr. Vernon's gift has already met with a portion of that high appreciation on the part of the public which its many important consequences will eventually ensure.

There are many peculiar advantages attending the permanent public exhibition of a collection of pictures of the nature of the Vernon Gallery. It is a great event for the British School, and marks in fact an era in the annals of Art-history in this country. The "National Gallery" is no longer a "Collection of the Old Masters," as it is wont to be called; improperly, in one sense, doubtless, yet, notwithstanding the misnomer, while it has always had a constituent portion of modern works, the conventional notions in vogue in the province of connoisseurship have never suffered the propriety of the title to be questioned for one moment. "A national collection must of course, be a collection of the 'Old Masters,'—who can doubt it? Its object is the establishment of a correct taste by holding up the most excellent examples as guides to the efforts of the rising generation of artists, as aids and incentives to the modern masters." So talks the "Connoisseur," and he does not talk altogether improperly. His sins are sins of omission. He has taken the trouble to hold up the example to the young aspirant in Art, but, strange to say, has altogether omitted to see *what use the young artist has made of this opportune aid which he has afforded him.* This is very much the case with the British government. It is now a quarter of a century since, by the establishment of the National Gallery, an effort was made to encourage a native school, and to create a taste for Art among the British public; yet, from that time to this, by no single act has the legislature shown the slightest concern whether the desired result has been attained or not. Its recommendation of the establishment of the "Royal Commission on the Fine Arts," which originated out of the mere accident of a fire, forms no exception. Grant has been added to grant, to add to these old examples; but the very object of this heaping together, the desired result, in the progress or success of the modern artists, has been wholly disregarded. We buy Guidos and Rembrandts for a certain object, and we go on buying Guidos and Rembrandts for the same object, without ever once investigating what the first batch did towards the said object!—and so on—always Guidos and Rembrandts, Rubenses and Poussins, with the same object, without ever inquiring how near our object is attained. We blame no individual for this; it is the effect of a conventional and false connoisseurship which has taken too deep a hold to be easily eradicated; but the remedy has arrived; the rank weed, soil and all, will be swept away by the public exhibition of Mr. Vernon's munificent gift.

This false connoisseurship has prevailed to such extent, that many a sincere patron of native talent, and who, for his own gratification, would not for a moment hesitate between the new and the old; who would even give twice the price for a capital piece by one of our favourite painters, that the best market specimen of any old master could draw from him, would, nevertheless, not dare to recommend one of these native productions to be purchased for the National Gallery; or if he could venture so far as this, would not vote more hundreds for the new than he would thousands for one of these old examples: for which, if the truth were known, he really cares little or nothing at all. Such is the tyranny of prejudice.

It would be well, however, if the mischief ended here. The great evil is, that the man of wealth and rank has a thousand imitators among the mass, who, by some extraordinary fatality, imitate only his foibles, not his virtues. The consequence is, that, faithful to their model, while thousands are thrown away upon the foreign importations of the dealer, the purse-strings are comparatively but seldom opened for the reward of the native artist, and then only

[The portrait (three-quarter, life size) was painted by Mr. Pickersgill in 1846. It is one of the best works of the accomplished artist, and a faithful and striking likeness of Mr. Vernon. It is therefore a most valuable adjunct to the Vernon Gallery; and the engraving cannot fail to be a desirable acquisition to the many who will feel a perpetual interest in the Gift he has presented to the Nation.]

54 19<sup>th</sup> 6 18. 15

for tens or twenties or some such insignificant amounts.

"In curious paintings I'm exceeding nice,  
And know their several beauties by their price;  
Auctions and sales I constantly attend,  
But choose my pictures by a skilful friend,  
Originals and copies, much the same,  
The picture's value is the painter's name."

This is the portrait of a bygone age, and yet what a fair resemblance it bears to the present.

The British School of Painting now produces annually some three thousand pictures, or thereabouts; and all the world knows, their authors have difficulty enough in disposing of them; while the dealers, on the other hand, find a ready market for five times the number of so-called old masters, imported from the continental store of rubbishy copies of spurious originals; for at least four-fifths of these foreign importations are nothing better. All this is the force of bad example, the result of the spurious connoisseurship of the last century, so stanchly ridiculed by Hogarth. But however much the vaunted superiority of the "old masters" may have been substantiated by the homogeneous productions (in subject) of that time; the assumption of the same superiority over the totally different efforts both in matter and manner of the present day, only exposes the ignorance or subserviency of those by whom such pretensions are advocated. They reason, apparently, in this fashion—the great masters are old masters: therefore the old masters are great masters—and accordingly if a picture has but the requisite of age, it must necessarily be the production of a great master—*Quod erat demonstrandum*.

"Pictures, like coins, grow dear as they grow old;  
It is the rust we value, not the gold."

This appears plain enough, but nevertheless we will venture to dispute the position and put it thus—all old masters are not great masters—therefore great masters are not all old masters: consequently some great masters are modern masters—and accordingly, the merits of a picture have nothing to do with its age—*quod erat demonstrandum*. This is the great fact, simple as it may appear, which we now trust to see established among our Art-patrons of every grade; and its consummation will certainly be mainly due to the public acquisition and exhibition of the Vernon Gallery.

It is not the mere money-worth of these pictures that constitutes the value of Mr. Vernon's gift, but the peculiar nature of the collection itself, as a select illustration of the state and progress of painting in this country during the last fifty years; and the donation of many times a hundred and sixty pictures by the old masters could not effect one tithe of the moral good, that will result from this *National Exhibition* of the works of living painters. The first stone is laid for a great British Gallery of Art, and ultimate excellence is now ensured by this public recognition of native talent. The legislature will feel compelled to continue what Mr. Vernon has so nobly commenced—and thus the occasional purchase of the productions of the day to be added to the national collection, is the great result which will be effected by Mr. Vernon's timely gift, and it is on this account, that is for its consequences, that this collection of pictures constitutes so important an addition to the National Gallery: no mere money-value gift can for a moment enter into competition with this truly patriotic donation.

The permanent exhibition of the capital works of the great masters of past ages, is an essential advantage to the moderns; and a great portion of the excellence of the modern schools can only have been gained from the example and the experience derived from the labours of those who have gone before them. But a state performs only half its task if it limit its patronage to the pointing out only what are the best examples to follow; this is the mere creation of false hopes, and the school of Art arising out of such circumstances, is a mere accumulation of unproductive capital. Immediately the state assumes the responsibility of fostering the cultivation of Art as a pursuit, it is imperative upon it to exhibit some token of recognition of the devotion of those who have allowed themselves to be enticed by the inducement, in the shape of a sub-

stantial patronage of their more successful efforts, or why is any inducement to make these efforts to be held out? This first step is a great and a good one, but it will entail only evil results, unless this second and much greater step is also made. The very early realisation of this great desideratum is not one of the least probable of the important results of the public acquisition of the Vernon Gallery.

The national exhibition also of the works of native artists, even though not acquired by public purchase, must nevertheless act as a most powerful stimulus to the exertions of the young painter in the opening of his career; he sees conspicuously before him the goal towards which his efforts must be directed: the horizon of his aspirations is no longer a gloomy void; the post of honour is straight before him, its attainment exacts but the labours of honest industry. The bare existence of this feeling will in most cases insure a successful result; and we assume that it will be next to impossible, for the future, for the legislature to limit its purchases to "the old masters."

Another consequence, though a secondary one, of this permanent exhibition of the English School, will be the better instruction of foreigners as to the state of Art in this country, of which hitherto they have shown themselves extraordinarily ignorant. One line will enumerate all our artists that are generally known abroad—Reynolds, West, Hogarth, Lawrence, and Wilkie. This is no exaggeration; few foreigners of education, who have not paid any express attention to the subject, know of any others. With Sir Thomas Lawrence some have become acquainted at Rome; some with Wilkie, at Munich; and Reynolds, West, and Hogarth, are known from prints; but most have become acquainted with all at once in our National Gallery; and the chief reason that they are acquainted with so few, is the reason that so few British artists have been hitherto represented in the British National Gallery.

These things are differently managed in France and in Munich. In Munich, a great gallery is being constructed expressly for the exposition of the modern works which have been from time to time purchased by the King. And in Paris, the noble gallery of the Luxembourg has not only been the main stimulus and support of the French school of painting, but has proclaimed the names of its masters throughout all the principal countries of Europe.

The great gallery of the Luxembourg at Paris has long been a standing reproach to this country; proclaiming either that our legislature wanted the requisite refinement to appreciate such an outlay of money as is implied by such a collection, or that we had no artists to furnish the materials for such a gallery, even though desired by the government. The latter reason has been of course that more generally inferred, especially as our Parliament has occasionally shown such profuse liberality in some of its prices for old pictures, prices in two or three instances which would alone have been sufficient to have formed a tolerable Gallery of British Art.

The only way effectually to encourage native talent, is to purchase and to exhibit the productions of native artists: it is of course indispensable also that the best specimens should be held up as examples; but it is a paltry encouragement that stops there; it were better altogether left alone; it is a mere will-o'-the-wisp, that entices a man to his ruin. England is perhaps the only country hitherto, that has not made the acquisition of the master-productions of the day a principal feature of its public collections; and yet it is so much the more imperative in this country, as our churches are closed against the painter, and our public buildings have not yet afforded a substitute.

We may ask those who insist upon a national gallery containing none but the most excellent specimens of Art—who are to decide what is excellent, and what is not, and who are to choose these specimens? Again, if a national gallery is simply to afford examples for the young artist to copy, it is no longer a gallery for the nation, but a mere painting academy; and what, after all, is the desired aim of all this copying, if we are not to look for its results either in our churches,

in our public buildings, or even in our Art-institutions? To suppose that a national gallery should contain nothing but what is fit to be copied, is a fundamental error. A national gallery never was and never could be established for the use of painters only, any more than the art of painting itself was a device to keep a few individuals from employing themselves in some other way.

No particular age, any more than any particular school, has a patent by which its own partiality can be established as the universal criterion of taste; the notion is preposterous, and there cannot be more untenable ground than that of excellence as the basis of the formation of a national collection of pictures; for it is a human failing for each to consider that excellent which is most in harmony with his own predilections. Lely, Kneller, and Thornhill, were each the Apelles of their respective ages.

A national gallery can be formed on no other than an historical basis; it must illustrate the progress of Art in all times, and in all places. The pursuits of the philosopher, the historian, the naturalist, and the antiquarian—in a word, the public, are certainly entitled to quite as much respect as the wants of the young painter, or as the packed ideas of the connoisseur. Going upon this greater scheme then, our purchases cannot be limited to the past, and leaving the future to those whom it will concern; it is our duty to regard the present equally with the by-gone time, and to bestow as great an effort towards the acquisition of the capital productions of the day, as in procuring the more favoured specimens of the past, as occasions offer in our auction-rooms; and the modern should have even the preference over the old, if the encouragement of a native school is the prominent object of the institution of the National Gallery.

Why do our Art-annals exhibit so many tales of distress, except that there has never yet been any established national system of patronage? The encouragement of Art has, in this country, been wholly left to the caprice of individuals; private patronage has done and can yet do much, but the public and the state can do more. Nearly all we know of the art of Egypt, Asia, Greece, and Rome, has arisen out of public patronage; and what has not, is like the popular decorations of Pompeii, worse than insignificant. Private patronage is necessarily limited in its sphere; its advantages are more than counter-balanced by its disadvantages. Many of the peculiar, and less agreeable features of our exhibitions, as the marked prominence of landscapes, dogs, and portraits, are owing to the essentially private character of the patronage of British Art. These are not the subjects, though perfectly admissible, that would be more especially selected for a national collection; a stimulus would be given to different and more important provinces of Art.

Things will remain exactly as they are unless there is some public channel by means of which the painter can dispose of efforts of higher pretensions. Of course, the mere purchase of works for the National Gallery would not immediately or solely effect the desired advancement, but it would amount to a stimulus to the artist, and set an example to the public, the effects of which would be incalculable.

The Vernon Collection is an important nucleus for the formation of a Gallery of British Art, both as regards its comprehensiveness and the general excellence of the examples, many of which are among the masterpieces of their respective authors, both living and deceased; and there are comparatively few which are not very fair specimens of the masters they represent. Having said thus much for the quality of the collection, a bare catalogue of the names of the masters, given below,\* will perhaps give a sufficient idea of its comprehensiveness.

\* Of deceased masters there are specimens of Sir Joshua Reynolds, Gainsborough, Wilson, Romney, West, Louthborough, Scott, Sir Thomas Lawrence, Bonington, Bird, Sir David Wilkie, Thompson, Stothard, Jackson, Newton, Sir A. W. Calcott, Hilton, Briggs, Phillips, Collins, Constable, Howard, Wyatt, Muller, Nasmyth, Geddes, Simpson, Goode, Bacon, and Sir Francis Chantrey. The list of



This catalogue contains many names familiar to the public, and yet the works of few are known to more than a small proportion who are regular visitors to the exhibitions of the Royal Academy.

"We are not aware," says a writer in the *Times*, "that any one has especially devoted himself, in a catholic spirit, to the formation of a collection from which the works of no English artist should be excluded who had attained a just name and a well-earned celebrity. This Mr. Vernon has done, and from no selfish motive. It was not formed with any idea of ministering to his own peculiar enjoyment, or of handing it down as an heirloom to his posterity, but—so at least it would appear by the result—of performing a great service to his country, by enriching the National Gallery with a contribution eminently adapted to further the studies and excite the emulation of the rising generation of English artists."

One of the most immediate results of the public acquisition of this collection, and that not an unimportant one, will be the rendering the British School of Art now first familiar to the British public; a consummation which never could be attained by the mere fleeting exhibitions of the year, independent of the prohibiting nature, to the mass, of the admission fee. Such a collection has also a further advantage over the annual exhibition, in being the selection of the choice productions of a long period of time, while the exhibition consists of the aggregate efforts of a single year only. This is one of the great advantages which will accrue to the painter, for many want only to be known to be appreciated, and appreciation is the better half of the true artist's reward. Remuneration may supply all the physical wants of the body, but the mind seeks for a compensation of a different character; and just as the physical power fails when the sources of its vigour are withheld, so the intellectual faculty droops when that encouragement upon which its energy depends is wanting.

To be appreciated only by the dealer is but a poor notoriety for the artist; but it is the fate of many. The story of Wilson is only too well known. While his talents were in repeated request by the dealers for the patching-up of old pictures, which were then sold at large prices, the very same dealers could not dispose of his own original productions at any price.

However, we think we may safely prophesy that the establishment, through Mr. Vernon's munificent donation, of a National Gallery of British Art, is likely to give that due position to the painter which will render such neglect of true genius, as that we have just recorded, at least impossible for the future. When there are such means, as now, to discriminate genius and incapacity cannot be easily confounded; and we want but the legitimate channel of reward, the systematic selection by the state of the most capital productions of the day, towards the formation of a truly national gallery, to add the keystone to that foundation of a British School of Art, which shall not only rival the schools of all other times and places, but shall, by the sterling character of its productions, combining with a true patriotic spirit an uncompromising purity of sentiment, be as great an engine towards the general cultivation and improvement of the people, as, singly taken, either even the energetic exhortations of the pulpit, the equally philanthropic advocacy of the senate, or as the powerful censorship of the press; and second only to the still more forcible influence of the practical example of strict moral rectitude in social intercourse.

R. N. WORNUM.

living masters represented is still greater, and of some the specimens are numerous:—There are works by Sir M. A. Shee, Turner, Eastlake, Etty, Stanfield, Mulready, Jones, Sir W. Allan, Edwin Landseer, Leslie, Macleise, Herbert, T. S. Cooper, Uwins, Danby, Roberts, H. W. Pickersgill, C. Landseer, Hart, Lee, Witherington, Webster, Chalon, J. Ward, E. M. Ward, Rodgrave, Lance, Linnell, Fraser, Clint, Creswick, Lane, Penny Williams, Cooke, Herring, Goodall, Egg, Johnston, F. B. Pickersgill, Haghe, J. C. Horsley, Ripplingill, E. H. Baily, and J. Gibson of Rome.

### ON THE CULTIVATION OF TASTE IN THE OPERATIVE CLASSES.

If a farmer should bestow extraordinary care on the cultivation of patches in his ground, tending and watching these favoured spots with the most eminent agricultural skill and the most sedulous anxiety for the development of all their resources, but should wholly neglect the rest of his fields, leaving them to be overgrown with weeds or choked with rushes, we should unhesitatingly say that his course was one involving a large expenditure with almost a certainty of producing no adequate return. The course that would be condemned in the farmer, is precisely that which the British Empire has adopted with regard to National Education generally, and Artistic Education in particular. The special question is so closely identified with the wider and larger subject, that we deem it necessary to commence, by calling attention to the system of National Education in its bearings on the peace, the prosperity, and the general advancement of the community.

The schools for the gratuitous, or nearly gratuitous instruction of the lower classes, have recently been brought to a large degree of perfection. The model-schools both of the National, and British and Foreign, School Societies, the Lancastrian Schools of Manchester and Liverpool, the great schools in Edinburgh and Glasgow, and the model-school established by the National Board in Ireland, are conducted on plans which leave little to be desired in the way of literary education. But when we ascend a little higher in the scale of society, and examine the condition of children of a class superior to those who take advantage of public or private bounty, we shall find that the provision made for their education in Great Britain and Ireland is worse and more inefficient than in any civilised country on the face of the earth.

Nothing could be more dangerous to society than for the middle classes to find their position perilled and their social relations dislocated by the upheaving of educated pauperism from beneath. To confer on the lower classes that knowledge which Lord Bacon wisely identifies with Power, and to leave the classes immediately above them in the deplorable state of weakness which necessarily results from bad or imperfect education, is to prepare an assured way for a revolutionary pressure of class upon class; a revolution which beginning at the lowest depths must ascend and propagate itself with an intensity which no man can venture to calculate.

The proper business of education is to fit a man to do his duty in that state of life to which it has pleased God to call him. It is very possible, with the best intentions, so to educate a man as to disqualify him for his position in life. He may be supplied with a stock of knowledge for which he can find no use; he may be furnished with an assortment of information for which there is no demand in the market. Knowledge will only be purchased by those who appreciate its value; the labouring classes must look for the profits of their knowledge to the employing classes; and if the employing classes are ignorant of its value and unable to apply it to useful purposes, the labouring classes will exert their knowledge against the interests of the employing classes.

Already symptoms of such a movement are seen in different parts of Europe; the Continental Revolutions are social as well as political. Communism and Red Republicanism, which have been so largely blended with the great political convulsions around us, are nothing more than educated distress struggling upwards against what it, justly or unjustly, regards as unenlightened oppression. This is most obviously the case in France: the operatives of the Faubourgs believe that they understand the true laws of production and distribution better than those to whose guidance they have hitherto submitted, and the employing classes are not so much in advance of the operatives as to be able to establish their intellectual superiority.

It seems to be a law of humanity that no great good can be achieved in this world without being alloyed by a large portion of evil. We

have ever been zealous advocates of National Education, but we have not disguised from ourselves that its extension and diffusion must inevitably produce social dangers which would require larger social changes to obviate them than many zealous advocates of National Education have foreseen or are willing to admit. Among others we have pointed out the necessity of great exertion on the part of the middle and upper classes to keep their place in the social hierarchy; when the sphere of knowledge was enlarged for those beneath them it became of stringent importance that their sphere also should be increased in its limits.

This requisite step has not been taken; the schools for the poor taken collectively are infinitely better and more efficient than those for the commercial and mercantile community; the proportion which social safety requires to be preserved has been directly reversed, and the restoration of that proportion is a problem which ought to engage the earnest and early attention of British statesmen. There is danger from middle classes feeling themselves sinking, there is danger from lower classes unequally propelled to rising; the habits of Law and Order which are universal in England, and the sad example of the evils which have arisen from social convulsions abroad, will probably prevent any violent outbreaks from these causes in our land; but this is no reason why these evils should be allowed to extend themselves stealthily and in silence.

We believe that a large infusion of industrial and artistic education into our national system would have a great and decided influence in securing the foundations and strengthening the bonds of social order. A man is necessarily dissatisfied when he finds himself in possession of something which he values very highly, but which he finds to be underrated by others. Now the value of literary instruction in a workman is not always apparent, while skill and taste are ever sure to command a price in the market. For this reason we have given from the beginning our warmest support to Schools of Design, and have laboured to show how they may be made most efficient in improving the manufactures, and adding to the general prosperity of the country.

We have contended that Schools of Design must be imperfect and inefficient if they are regarded as isolated institutions unconnected with a general system of Artistic and Industrial Education. The great requisite for the success of Art is that it should be appreciated. Appreciation produces demand, and demand leads to supply. If we train the best designers their labours will be vain, so long as a perverted public taste contents itself with inferior patterns. To render the Schools of Design as efficient as we hope they will be made, it will be necessary to make the development of taste part of a system of our national education, and to bring especially within the sphere of its influence, our artisan and our operative population.

No one, as far as we know, has yet stated in print an objection to National and Artistic Education which is very frequently promulgated in society, and which is felt far more generally than it is expressed. Some say, and many more think, that the scenes of violence in Paris, Berlin, and Vienna, cities in which great and laudable efforts have been made for the promulgation and extension of education, are examples which prove that literary and artistic instruction has not the conservative efficacy usually attributed to it by some enthusiastic adherents and advocates. We hold this doctrine to be all the more dangerous because it is not openly avowed and defended; it contains just enough of truth to give currency to its falsehood, and it therefore requires something of a detailed examination.

With the political causes and agencies of the Continental Revolutions it is neither our wish nor our purpose to meddle. But viewing them in their social aspect we are free to confess that in many of the convulsions, and more especially in that of Paris, we have seen some indications of insurgency of educated pauperism against the misunderstood profits of capitalists and employers. Looking however at the lists of the persons tried before Courts-martial for their

share in the events of June, we think it clear that the great bulk of the educated operative class embraced the cause of Law and Order. It is further clear that those engaged in artistic trades held back from the Red Republic, which was mainly supported by the class of operatives which supplies day-labourers and undertakers of chance jobs. We do not venture to hope that any artistic education can completely refute the dangerous but tempting fallacies of Communism and Socialism; but we are convinced that the development of taste has great conservative efficacy in resisting these pernicious doctrines, for while they go to destroy man's individuality, the cultivation of taste strengthens individuality, and renders man proud of it.

Furthermore the French Revolution in all its parts must be regarded as a series of anomalies in the world's history, explicable by none of the formularies and theories derived from previous experience. When did the world ever before see Universal Suffrage, and a state of siege?—when before was a Republic maintained in a land where nine out of ten are opposed to Republicanism? The question of non-education and education can hardly be discussed in reference to events so mingled and complicated that their history reads like the record of a troubled dream.

Unquestionably, however, these Revolutions prove to us that something is still wanting in order to perfect the conservative agency and efficiency of National Education. We believe that it ought to be rendered more practical and less speculative; we believe that its directors should ever view as its principal end, an increase in the amount of production, and the improvement of its quality. It is more desirable that we should be a nation of workers than a nation of thinkers, and that we should bestow as much attention on the practical training of the hand and the eye, as on storing the mind with knowledge.

A Report of the proceedings of the School of Design established in the Staffordshire Potteries has been brought under our notice, in which we are gratified to find that a general diffusion of taste among the operatives of the district is deemed not less important than the special training of designers. A local Museum, open at days and hours when the operatives would profit by it, would greatly tend to effect this desirable object, and we trust that it will not be neglected.

But the efficient development of National Taste, and, as a consequence, of National Enterprise, requires that a commencement should be made in our schools. We are strongly of opinion that elementary drawing should form an essential part of any sound system of National Education, and that no opportunities should be lost of pointing out the enjoyment that arises from mere harmony of arrangement.

We are the more anxious to impress the importance of the cultivation of taste to the artisan, because the condition of Europe offers to this country the most favourable opportunity for strengthening the elements of its wealth, and increasing the resources of its manufacturers.

The necessary results of the Revolution of February, and the subsequent convulsions throughout the Continent, were to throw all mercantile transactions into confusion. Stocks were thrown upon the market by men forced to realise at any sacrifice, and these depreciated stocks told heavily on the demand for the productions of regular trade. But, as we foresaw and predicted, those who made such sacrifices, necessarily impaired their own powers of reproduction, and it was obvious that a point would ultimately be realised, when regular trade would gradually revive, and be certainly recompensed for its former collapse by an increased demand for its productions. To that point we are now clearly coming, if we have not already passed it; and we have therefore seriously to inquire whether we cannot ensure the lead likely to be offered to us, by artistically increasing the value of our productions.

Economically viewed, the cultivation of taste directly raises the value of the artisan and of his productions in the world's markets. Taste is exercised in perfection of texture not less than

in beauty of decoration. The fabrics of the trained and educated operative will even retain traces of the elevation of his mind, and in every branch of production, where artistic considerations are introduced, it will be found that mechanical dexterity is invariably combined with purity of taste. We were much struck by hearing a wealthy and intelligent manufacturer of Lyons declare that he never wished to have a weaver in his employment who was not noted for taste in the cultivation and arrangement of flowers. From our own experience we can aver that the most skilful workmen in the great manufacturing districts are also the most noted for neatness and taste in their houses.

There are many cheap adjuncts to the cultivation of taste which might be adopted with great advantage. We have already mentioned the establishment of Local Museums, a system which we trust will be largely extended with returning prosperity. The attachment of gardens to the National Schools, to be cultivated and arranged by the pupils, would aid in the early development of Taste, as we have been gratified in testing by experience. The circulation of good prints at a cheap rate, which is now carried to a great extent by some of our enterprising publishers, and in which this Journal has a large share, must ere long be one of the most powerful agencies yet devised for the elevation and purification of the public taste. The country must reap a large profit by these efforts, not only intellectually, but physically. They are most potent agencies for maintaining that manufacturing prosperity and superiority which constitute the main strength of the British Empire.

It would be a sad error to assign popular delusions and popular outrages as a reason for resisting popular elevation of mind. "Taste," we are told, "will not extinguish Revolutionary tendencies;" probably not, but will neglect of taste produce this desirable result? In other words, whether is the more danger to be apprehended from the right direction or from the perversion of any of the faculties? We are not very much surprised, though we are very deeply grieved, at the doubts which the insurrections of Berlin, Vienna, and Paris, have excited respecting the expediency of the intellectual training of the masses; but we have shown that while there is an element of danger, there is also a corrective, of which society can easily avail itself as a counterpoise.

But no man can now doubt that National Education must proceed; all that we can now do is to guide and control the movement. To do so effectually, we must establish a moral harmony between its elements; we must take care that the purely literary element does not predominate over those having a more practical and immediate value. We have to educate the man and the citizen, but we have also to educate the labourer, the operative, and the artisan, and our general instruction can at best be but a foundation for future special courses.

One valuable result of the development of taste in the artisan is, that it has, when applied to his productions, a very powerful effect in making him satisfied and contented with his condition and his work. Carpenters have been as proud of constructing a neat cart as statesmen of forming a strong cabinet. This pride is not merely harmless, but most useful; it is an incentive to production, and a motive for that satisfaction which renders men anxious for the maintenance of tranquillity. Thus, Taste has an Economic, a Moral, and a Social value, for, it tends to increase production, it produces healthy feelings of content, and it renders men disinclined to disturb Law and Order.

If the cultivation of Taste be limited to the establishment of Schools of Design, little more than its economic results can reasonably be expected. But these economic results must not be underrated. The only superiority of the French silks consisted in the design, and in the execution of their patterns. Now something more than mere mechanical dexterity is required in the tasty execution even of an easy pattern. Men are not mere machines, the weaver by hand exercises a volition very different from the regulated movements of the Power-Loom, and even in the direction of the Power-Loom, it will

be found that Taste enters largely into that very complex quality which is usually termed mechanical skill.

Every one is aware of the value of Taste to the upholsterer, and of its importance in the various manual arts subservient to his profession. Lecaillie, who has recently acquired notoriety for an economic blunder which proved his ruin, really merited great fame for the care he bestowed on the cultivation of taste in all whom he employed as house-painters. Even the boys engaged to mix and grind the paints, had their attention directed to the beauties of the tints derived from the judicious mixture of colours. It was in fact more to stimulate the development of taste, than to prevent waste, that he fell into the Communist error of allowing his workmen a share in his profits. But taste is displayed not merely by the painter, but by the paper-stainer, the carpet-manufacturer, the cabinet-maker, and even the housemaid who arranges the furniture in our rooms. The results of their taste tell upon us and upon our children; the objects by which they are surrounded exercise a most powerful educational effect on the minds of the young, and thus, artisans whom we have never seen become in fact teachers in our families. When we elevate the taste of the working classes, we render them agents in improving the taste of the superior orders; for the intellectual characteristics of the different classes of society act and react on each other more rapidly and efficiently than the physical and material.

The great defect in our national system of education, is that we give precisely the same course of education to the labourer and the artisan; and to this we may add that the prescribed course for both is not that best adapted to the present or future condition of either. Attention has been too exclusively directed to perfectionating the literary course of instruction; while others, at least of equal importance, have been almost wholly neglected. We went recently into a National School established by a benevolent lady in a remote agricultural district; education happens to be almost a passion with this Lady Bountiful, and as her own range of information is exceedingly great, she has set up in her school a standard of education, quite unsuited to the circumstances and condition of her pupils. They were examined before us in English Grammar, and they discussed niceties of construction with a philosophic acuteness which would have delighted Harris, Lowth, or Lindley Murray. In Geography they surpassed half the compilers of Geographical school-books; visitors were surprised by their astonishing feats in mental arithmetic;—but, the boys had not been taught to weed a garden, nor the girls to mend a stocking.

We have visited schools in the manufacturing districts and have found similar errors prevail. In all cases book-learning was substituted for practical habits of observation, and nothing of course was done for the development of taste which depends essentially on trained and practised observation. Highly as we estimate National Education, we greatly regret to see its agencies misapplied; we believe that its conservative efficacy must be sadly impaired when young persons designed for a special course of life, receive the training and instruction belonging to another and to a very different course.

The practical good sense of the British people would long since have discovered that such a thing as uniformity in National Schools is an utter absurdity, and that the courses of instruction ought to be varied according to the circumstances of the locality. We have long been convinced that the most important phase of the Education question is the Economic; we do not undervalue the moral considerations connected with the topic, but we cannot help thinking that they are sometimes over-rated. Honesty is not learned from the alphabet, nor is virtue derived from the multiplication-table. To us the question practically important is—"Can there be found a system of training and education which will enable men to produce more and better than they do at present, so as to increase their own comforts and add to the general wealth of the community?" This ought to be the first consideration, but in all the contro-



versies and discussions raging around us on this topic it is absolutely the last; we find no notice of it in the minutes of the Council of Education, in the protests of the National School Society, or in the mystified and melancholy statistics of Mr. Baines and his section of Nonconformists.

We maintain that National Education cannot be perfect as a system, until it ceases to be exclusively literary, and has its course of industrial training for the labouring classes, and its course of artistic training for the operative and the artisan. It is not our business to make all men scholars,—if we make the attempt we shall only raise a goodly crop of conceited and troublesome sciolists;—it is, as we have already said, our proper business to train men "to do their duty in that state of life to which it has pleased God to call them."

We are well aware that many ardent friends of National Education will blame us for recognising "educated pauperism" as a probable or even a possible social evil. But let them look to every popular revolution, insurrection, or convulsion, and they will find that the chief agents in every disturbance have been professional men whose success in life did not correspond with the cost and care bestowed on their education. We appeal to ordinary experience if the chiefs of discontent and disaffection have not usually been physicians without patients, lawyers without clients, and clergymen without congregations. We are not quite sure that scholars having no demand or application for their scholarship are likely to prove the most contented and useful of subjects. When you have taught young men that literary education is the one thing needful, when you have led them to devote themselves to its acquisition, when you actually make laws to afford them leisure for its attainment; is there not a danger, or at least, is there not a chance of the danger of giving them a distaste for their special pursuits as labourers and artisans?

In Paris this danger was early detected, and hence the municipality established schools independent of the University, or National System; in which while due prominence was given to literary and scientific instruction, practical learning in the Industrial Arts and in the application of the principles of Art to their development occupied a conspicuous place. These schools, we regret to say, are the institutions that have suffered most by the Revolution of February, and they are still denounced as reactionary in their tendencies by the ultra-democratic journals. This affords at least some presumption that the practical education which they afforded had a perceptible conservative efficacy; for, everything that promotes industry has a direct tendency to establish order.

In all the articles we have written on Industrial and Artistic Education,—they are more numerous and of older date than we are anxious to remember,—it has been our object to show that the great principles involved in the discussion have that universality and unity in their application, which form the most decisive evidence of their truth. It has therefore been our purpose to show that there is a perfect identity between the reasons which call for such a change of our system as will lead to the encouragement of industry on the one hand, and the development of taste on the other. In other words, we insist that national education should have not merely an *ostensible* but a *demonstrable* economic value, that it should show itself to every mind as a means of increasing the amount and elevating the value of the productions of the country. If this be not effected, then every penny bestowed on national education is so much laid out in purchasing the impoverishment of the country, and predestining its futurity to a diminution of means, and an increase of mouths.

Kay's work on National Education in Germany, imperfect and even inconsistent as most of its statements are, has, from the family-connections of the author, acquired an influence which has been most injurious both to general and artistic education. It is utterly impossible to discuss the special question satisfactorily without reference to the general bearings of the subject; and we therefore feel it necessary to say that in all the continental systems of education, save

that partially developed by the municipality of Paris, there was a fatal element of error, which has not been eliminated from any one of our British systems. We want good men, good citizens, good labourers, good operatives,—in one word, good contributors to productive development of the industrial resources of our country. Everybody agrees that these are the persons whom we should endeavour to train into active existence by any sound system of national education, but then everybody is anxious that they should at the same time be trained to *something else besides*. Now this *something else besides* is just one of the most mischievous objects to seek, and one of the most unattainable when sought, that can possibly be imagined. Instead of being a conservative principle either in religion or politics, it has proved to be the most destructive to both, and no where more remarkably than at Vienna, where the *somethings else besides* were the most valued and sedulously nurtured.

We believe that the moral and social results of developing and elevating the taste of the artisan are of the highest importance to morality and society; but with this belief we are persuaded that the economic consequences are still more important, and that nothing has more injured the cause of education, whether *national* or *special*, than the inexplicable reluctance of its advocates to enter fully and fairly into the discussion of its economic value. We have had sentimental declamations, controversial essays, learned dissertations, and most eloquent Minutes of Council, but we have not had any reduction of the question to the plain intelligible form of pounds, shillings and pence.

We believe that Industrial Education will increase the amount of the productions of the country, and that Artistic Education will increase the value of these productions; and consequently, that any sound system of National Education should have an obvious and demonstrable tendency to increase the amount of National Wealth. We say, as we have often said before, that a National System of Education, based on any other principle, is "a mockery, a delusion, and a snare;" for no government has a right to levy a tax which is not more or less directly to be applied for the general benefit of the community. If you made all the peasants philosophers and stopped there, you would not have conferred one atom of advantage on merchants and traders; but if you so teach the peasant as that his labour will produce sixteen bushels of wheat instead of fifteen, the additional bushel goes to increase the common stock which is to be distributed for the benefit of the entire community. In just the same way, if you so raise the taste of the artisan as to enable him by the addition of beauties, harmonies and proportions, to enhance the value of his commodity, you thereby increase the amount of those exchangeable values, which, as an aggregate stock, form the commercial prosperity of the nation.

Production is the source of wealth, facility of consumption the means of enjoyment. The pestilent heresy of Communism and Socialism which at this moment is convulsing all Europe, is entirely based on the blunder of distributing productions for consumption, without making adequate provision for reproduction. Anxious that this dangerous heresy should be adequately met, and more especially anxious because we are painfully aware of the progress that it has made in the British dominions, we feel it our duty to impress upon our friends that the only means by which National Wealth can be increased and National Prosperity developed, are by extending the amount and increasing the value of Industrial productions. To both these objects a sound system of National Education can lend most essential aid, and there is not a tax-payer in the country who has not a direct interest in insisting that such a system should be established.

It must, however, be a system; it must not be a mere congeries of parts, with one bit of excellence here and another there, the interstices being filled with mud or with untempered mortar. We must not have mere literature and no industry: we must not have skilful designers with operatives unable to understand or appreciate their art, and, therefore, unable to give it adequate expression, realisation, and execution.

Of such things we have had enough, and rather too much, already; it is quite time that they should come to an end.

Amid the convulsions which have taken place in Europe,—amid Revolutions which have subverted the traditional principles of uncounted centuries,—amid sudden and violent changes, which the practised philosophy of Lord Brougham declares to be unprecedented in past experience, Economic Principles have stood every test, and come out with fresh strength from every trial. We can reflect with some pride, that we were the first to show that Economical Science and the interests of Art, instead of being at variance, were identical in principle, for we showed that whatever increased the artistic beauty, added to the economic value of production.

There are those who will say that this view of the subject places the intellectual importance of Art, and the development of that taste by which Art is appreciated, on lower grounds than should be chosen by an ART-JOURNAL. We do not differ from them so much as they suppose; we believe not merely that every production of high art, but that even every common design for ordinary manufactures has an influential and beneficial influence over our moral and social relations, of which it is equally impossible to calculate the extent, or overrate the importance. Our anxiety to provide means for the development of the taste to appreciate, as well as of the taste to guide, production, may be fairly received as evidence of the sincerity of our faith. But we beg such persons to remember that we have fallen on practical and unimaginative days; we live in a generation which condemns theory, and expends more on theories than any other which the world ever saw; a generation which writes volumes against speculations, and wastes millions in them; which estimates sculpture like masonry, and bestows more on the worst of masonry than would purchase the best of sculptures; and with such a generation we must deal by pointing out that its conduct is false to its own creed, and abhorrent to its own most favoured maxims.

In national education, as in everything else, a perfect system will be found not only more efficient but far cheaper than a patched system. We do not like to calculate the cost of the parsimony which spoiled the National Gallery by insisting that poor Wilkins should use up the east columns of old Carlton House. Europe saw, for the first time, a building got up to match columns, instead of columns being constructed to suit a building. The result of the experiment is before us in monumental stone. Now we dread that a similar result may follow in National Education, more especially in its relations to Art and Design; we have, therefore, laboured to show that our system is as yet but a piece of patch-work, and if we have combined the questions of Industrial and Artistic education, we can only plead as excuse that the dearest wish of our heart has ever been to combine the interests of British Art with those of British Industry.

W. C. TAYLOR.

## HINTS CONCERNING ETCHING.

ADDRESSED TO AMATEURS.

Now that it has become publicly known that Her Majesty and Prince Albert have devoted some of their leisure hours to the practice of drawing and etching, curiosity is awakened, even more than it has been, to know something of the process of producing specimens in this branch of the Fine Arts. I will therefore, through the medium of the ART-JOURNAL, give a short account for the benefit of those amateurs who are desirous of trying their skill in etching. All engravings have a portion of the subject produced by the etching point, especially those that have much landscape, as it is capable of giving greater freedom and variety to the work than can be accomplished by the graver; but painters' etchings, such as those of Rembrandt, Vandyke, and Ruysdael, are mostly finished entirely with the etching point; and as we have the finest collection of etchings by the celebrated Dutch masters, now in the print room of the British Museum, no one who takes any interest in the subject, or



who purposes trying this method of multiplying his designs, should neglect an opportunity of visiting it. Many etchings are produced on the plate at once without a drawing, such as Rembrandt's, and perhaps also several of those by her Majesty; but as it is customary to have a drawing prepared, so as to transfer it to the copper, I shall describe that process, which is done by laying a piece of transparent paper over the drawing, and tracing the several objects with a black-lead pencil, and passing such tracing under a rolling press, which takes off the black-lead outline on to the plate. It is necessary to have the pencil of a sufficient softness, otherwise it will not give a good reverse: also the tracing must be put between damp paper for ten minutes or a quarter of an hour, so as to loosen the particles of the black-lead. Care must also be taken not to have the press too tight, otherwise it will break the etching ground on the surface of the plate. If a copperplate printing-press is not at hand, the tracing must be fixed down on the plate by a little soft wax at the four corners, and the outline traced with an etching-point, having previously passed underneath a piece of tissue-paper, rubbed over on the side next the plate with a little powder-vermilion or red-lead, which will give a fine sharp outline of the subject. I shall now describe the method of laying the etching ground on the copper. This substance is a mixture of asphaltum-Burgundy pitch and bees-wax, whose proportions differ according as it is intended to be used in summer or winter; but as this ground is to be purchased it is needless to enter into detail in this matter. It is generally sold in small balls, which, previous to using one, a small piece of fine silk ought to be tied over it. This, when passed over the warm copper, distributes it more equally, and prepares it for the operation of the dabber, which is used for the purpose of giving it a smooth, equal surface. This indispensable article is composed of several layers of the finest cotton tied up in fine silk, or French kid leather. We must also have ready a small wax flambeau to smoke the ground with, so as to render it black: this is best made by twisting or doubling a wax taper several times, so as to give it a sufficient thickness. Previous to laying the ground the copperplate must be freed from all grease, which may be done with a little spirits of turpentine, and a piece of fine linen cloth. It is now to be held by means of a small hand-vice, which ought to be in a wooden handle, so as to remove the hand from the flame of the paper used in heating the back of the copperplate. Care must be taken not to make the plate too hot, which would otherwise burn the ground and render it brittle; if, therefore, a flat top of a stove can be made use of, or a clear fire, it enables the operator to regulate the heat, also to use both hands, one in dabbing the surface, and the other in holding the plate. When sufficiently even, the ground must now be smoked all over the surface, so as to render it black. This is to be done by holding it up, with the face downwards, and passing the flame of the taper gradually and equally over the whole. If properly done it ought to present a clear shining black appearance, which is only to be procured when the plate is of a proper warmth, otherwise the smoke will settle in white opaque marks. The taper must be also held at a little distance, and not kept stationary, otherwise it will burn the ground. It is now to be placed with its face to the wall to keep it from dust, till it is cool and ready for tracing. I ought to have mentioned, both in tracing and etching the subject, two small supports ought to be made use of, the size of thread papers, and sufficiently thick to keep the etching board, or parallel square, from touching the etching ground. In selecting etching-points it is necessary that some ought to be finer than others, according to the character of the different parts of the etching; and it is likewise necessary that they ought to be all sharpened true and square at the points, otherwise they will not go equally or easily over the surface of the copper, so as to produce a free line; but though it is not necessary to cut deep into the copper, the etching ground must be removed at the bottom of every stroke or touch, otherwise the aquafortis will not act in biting in

the subject. In the progress of the etching, should any lines be made from accident or mistake, a little of the ground, taken up with a hair pencil dipped in spirits of turpentine, will serve to stop them out so as to prevent the acid acting upon them. When the etching is completed, it is then necessary to prepare the plate for the aquafortis: this is done by varnishing round the subject where the wall of wax is to come with Brunswick black, which will enable it to adhere. The bordering wax must be softened in warm water and made pliant to the hand, so as to draw out and extend round the plate, leaving a small corner for the aquafortis to be poured off by. Before pouring on the acid, it is well to pour on a little tepid water, to prove the wall sound and properly secure at the bottom. In drying this, or any other application, a piece of fine old cotton stocking is an excellent absorber, and does not injure the ground. In adjusting the strength of the aquafortis it is impossible to lay down any rule, so much depends upon the quality of the nitric acid before it is diluted with the water: if used too strong, it will tear up the etching ground between the lines; if too weak, it will give a tame, spiritless character to the work. When it is thought to have been long enough on the plate it is to be poured off and a little water put on, which is to be dried as before. A little of the ground may be now scraped off to try the depth of the lines: if not enough, stop out the place with a little Brunswick black, and when dry subject it to the acid till bit enough, when a little warmth under the plate will make the wall easier of removal, and the ground is then to be washed off with spirits of turpentine. It is then fit for the printer to prove. Should it not be dark enough in parts, the lines must be well cleaned out with a little turpentine and a piece of stale bread, and a rebiting ground laid over the surface without going into the lines. This is done by dabbing over it with the dabber alone, taking up some ground on its surface from some other part of the plate. This requires practice and nicety, otherwise it will bite foul, from the plate not being properly covered. The parts not requiring further strength are then to be stopped out, and the acid applied as before.

There is another method of giving greater strength and richness to the effect should rebiting prove unsuccessful, that is, by laying a fresh ground over the whole plate, as described in the first process, but not smoking it, so that the work already done may be distinctly seen, and etching over the several parts requiring enriching; this method also adds greater refinement to the whole, from the shading down by lines more delicately bit in, the first lines often biting where these hatchings cross them, especially if the plate has been kept warm when the ground was laying, as in that case it recedes from the edges of the lines, and leaves them to be acted on by the acid. If still more delicate lines are required, to give the work a higher degree of finish, these can be done by a sharp point, without applying the aquafortis. This is termed dry point in consequence, and should a bite or roughness be raised on the edges, it may be removed by means of a scraper. These few hints may be perhaps sufficient to give a clear insight into the process of Etching; and a few trials will enable the amateur to profit both by his failures and more successful efforts: the great secret is to watch and discover the cause of each. I have purposely avoided giving much respecting the manipulation or compounding of the necessary apparatus, or tools for working. Most manufacturers of etching needles and graters keep everything requisite, such as Messrs. Fenn, of Newgate Street, London, and others. Those amateurs who reside in the country, or who may be desirous of keeping the impressions in their own hands, can have a small copperplate press in their own house, the price of the whole apparatus not exceeding four or five pounds. Before concluding, I can only observe, that if any of your readers are tempted by these observations to give a little leisure time to the practice of Etching and get into a dilemma, by sending a query to the *Art-Journal* they will have their question answered in the Notice to Correspondents.

JOHN BURNEL.

## THE VERNON GALLERY.

## HIGHLAND MUSIC.

Painter, E. Landseer, R.A. Engraver, H. S. Beckwith.

This picture was painted in the year 1832; it was not exhibited, but passed direct from the easel to the collection of Mr. Vernon. It is one of those triumphs of objective truthfulness of representation of which no painter, of any age or country, has afforded more skilful examples than Mr. Landseer. We have all the fidelity of imitation of the best Dutch masters, combined with a thorough understanding of the contingent varieties depending on local and incidental causes. To this few only of the Dutch painters have ever attained; and the sentiment of the picture does not yield to the execution of it. A picturesque old Highland piper appears to have mischievously interrupted the frugal meal of a group of hungry dogs, by a vigorous and sudden appeal to his "bag-pipes." The various effects of the "Highland Music" upon the different dogs are most striking. One blind-eyed little terrier, to the extreme left, seems disposed to expel the noisy intruder; another near him has set up an harmonious howl of his own; two others, of a more dignified breed, incline to hear the tune quietly out; while a fifth, probably the piper's own, is crouched at the feet of the musician, and turns up his eyes to the old Highlander with an intensity of expression, which, though not human, expresses effectually the animal's true sympathetic appreciation of the stirring strains.

Here we have strong sentiment and forcible imitation. This is very observable in the minor accessories of the picture; in the wooden chair to the left, and in the various utensils standing on the large chest near the Highlander; among which his short pipe with its wire guard is not the least characteristic. The picturesque old piper himself stands out with great boldness, through the relief given to his head by the dark recess immediately behind him; and the effect of space in the narrow chamber is very cleverly produced by the introduction of the partial glimpse of light in the extreme back-ground.

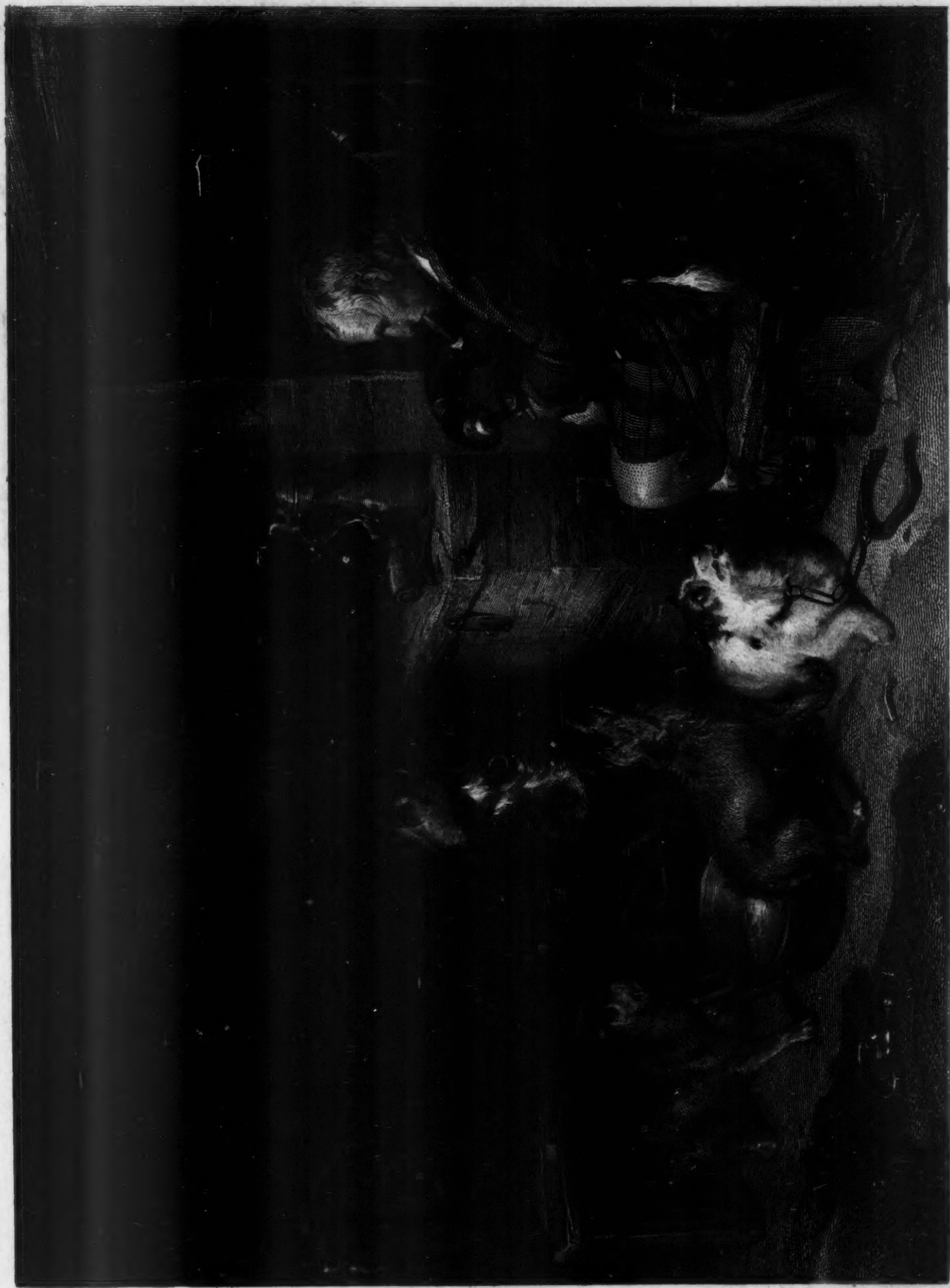
We cannot refrain from remarking upon the peculiarly subdued character of the colouring of this picture; a warm tertiary tone prevails throughout,—the only positive piece of colouring being the touch of red of the Highlander's stocking. This wholesome subjection of colour admits of the duly prominent display of the sentiment of the picture, as admirably expressed in the various dogs.

It is a maxim with this distinguished painter that no two of his pictures shall be alike in composition; and mindful of this admirable resolution, we see him, year by year, setting forth some trait of animal nature hitherto unattempted in Art. Mr. Landseer's development of Art is the poetry of zoology; we may sit down with *Æsop*, *La Fontaine*, *John Gay*, and others, who make animals preach ethics and sound politics—with them we enter only upon a question of the understanding—but the sayings and doings of the animals painted by Landseer reach the heart, because we acknowledge with them a community in the affections by which they are moved. With respect to the varied interest which Mr. Landseer has proposed to himself in the composition of his pictures, it must be said that he sustains his proposition with infinite success. It had never been credited that the cycle to which he limits himself, and in which he stands alone, could be made so prolific. This artist has been preceded by many painters of eminence in his department. Snyder has left some admirable dog pictures, but he never exhibits more than the commonest natural impulses of the animal—he never defines and contrasts character, and never attained to sentiment. Landseer has alone given to animal-painting a motive which before his time was not recognised as appertaining to it.

In the work of a life-time, especially in Painting—the coyest of the Art-sisters—we find that if a well-directed mind has been earnest in its application, its emanations grow into purity and elevation; as examples of this in the works of Mr. Landseer, we may instance "The Random Shot," exhibited last year; "The Sanctuary," "Peace," "War," &c. It is only of late years that Mr. Landseer has shown the touching eloquence which addresses us from these canvases.

The little picture, the subject of this notice, is a valuable example of the clean and solid execution of the artist; the textures are rendered with unexampled truth: the coats of these dogs have never been equalled. In the head of the old Gael there is no indecision; the healthy hues of his features are laid in with a full brush, and the chiar-oscuro yields an effect which could not be improved by any other arrangement.





EDWIN LANDSEER R.A. PAINTER

HIGHLAND MUSIC.

FROM THE PICTURE IN THE VERNON GALLERY.

H. S. BUCKWITH, ENGRAVER

22 JUL 58



## ANCIENT SHIPS.

"THE Wooden Walls of England" is a phrase "familiar in our mouth as household words." The Navy of Britain has ever been her pride; and the seamen who man her vessels are among her noblest and most valued sons. Yet how little do we know of Naval Archaeology, and how few can picture to themselves the form and build of the early British vessels in which Alfred fought, or William of Normandy sailed to invade our shores. Essentially a maritime people, and glorying in our naval victories; loving our Navy, and fully alive to its importance; strange to say, we had no Naval History of England until the industry and research of Sir Nicolas Harris Nicolas began to supply us with one. But two volumes only were completed when the author's recent demise prevented the continuance of a work that, for laborious accuracy and thorough mastery of the subject, promised to be the text-book of the student.

As we have no naval history, so we have no naval pictures of our early battles by sea, great and glorious though they were; while battles of Hastings, Cressy, and Poitiers have been painted over and over again. This may probably be the result of the difficulties our marine painters have to contend against in procuring proper authorities for such representations. Few artists are antiquaries; and although many of them love "the olden time," and most worthily call up realisations of bygone historic scenes, it is a matter of much difficulty to search, nearly in the dark, for antique authorities. It is now some years since I had the honour to submit to the readers of this Journal a series of articles on "Costume," in which I endeavoured to assist its artist-readers by proper authorities on that subject, and to explain, by contemporary illustrations from manuscript drawings and ancient descriptions, the peculiar fashions of our forefathers. It is gratifying to me to know that, as a guide, I have been serviceable to many in this matter; and it is my wish to be again useful in some similar illustrations of the past, which I propose to give in the ART-JOURNAL.

Sir Nicolas Harris Nicolas commences his "History of the Royal Navy" by saying, "Ships, or rather large boats, must have been coeval with the colonisation of Britain by the Celts; and her ancient name, *Clas Merdin*, 'the sea-defended green spot,' indicated alike her fertility and natural protection. The wants of an insular people soon taught the Britons commerce; and, even if vessels had not become necessary for defence, they were required for fishing, and to carry the produce of their rude agriculture, and



still ruder manufactures, from one part of the island to another."

Though little is recorded of the vessels digni-

\* The most ancient notice we possess of the state of commerce in Britain, is the narrative of the Carthaginian navigator Himilco, supposed to have been undertaken about one thousand years before our era, in search of tin and lead to the Scilly Islands. He describes the people as active, and devoted to trade; but they had, he says, no ships constructed like theirs of timber in which to make their voyages, but they glided over the waters in a rapid and surprising manner in boats made of skins sewed together. These were the coracles above described, and in which the Aboriginal inhabitants of our island are recorded to have made long voyages in fine seasons. The Phœnician traders were so jealous of their traffic in tin being discovered, that they studiously contrived to keep the situation of the British Islands unknown to all but their own merchants.

fied by the name of ships, it may be safely inferred that the largest of them was only a sort of coracle constructed of twigs covered with ox-hides, capable of holding three or four persons, and, in summer, used for passing to Ireland, and across the British Channel. A small sail on a single mast, a paddle, like the ancient clavus, over each quarter, for a rudder, and a few oars, seem to have completed the furniture of these frail barks, whose farthest voyages did not occupy more than six days.\*

Such vessels are delineated in our first wood-cut which is copied from a plate in Meyrick's "Costume of the Original Inhabitants of the British Islands." He has remarked, that such light vessels are still used in Wales, and the writer of this paper saw a boatman on the banks of the Wye, but a few weeks since, carrying his boat, as the ancient Briton, engraved below, is represented carrying his. In Ireland also the same boats are in use, and the author has been carried in one among the islands which crowd Clew Bay. The term *coracle* is still applied to them, and has been since the days of Gildas, who speaks of "the rude droves of Scots and Picts who thronged hastily out of their Corrachas, in which they were conveyed across the Scythic Channels." They are now generally made of basketwork or hoops, forming a frame over which hides are stretched.

Sir H. Nicolas is inclined to think that some improvements must have been made in the construction of the British ships before the arrival of the Romans; and the description which Cæsar gives of the vessels of the Veneti, a people settled near the entrance of the Loire, may, with certainty, be applied to those of this country, because it is unlikely that there should have been any material difference between them, and because the Venetian fleet had been reinforced from Britain. "These ships," says Cæsar, "were built and fitted out in this manner:—their bottoms were somewhat flatter than ours, the better to adapt them to the shallows, and to sustain, without danger, the ebbing of the tide. Their prows were very high and erect, as likewise their sterns, to bear the hugeness of the waves and the violence of tempests. The hull of the vessel was entirely of oak, to stand the shocks and assaults of that tempestuous ocean. The benches of the rowers were made of strong beams, about a foot in breadth, and were fastened with iron bolts about an inch thick. Instead of cables, they fastened their anchors with chains of iron; and used skins and a sort of thin plant leather for sails, either because they wanted canvas, and were ignorant of the art of making sail-cloth, or, which is more probable, because they imagined that canvas sails were not so proper to bear the violence of tempests, the rage and fury of the winds, and to propel ships of that bulk and burden. Between our fleet, and vessels of such a construction, the encounter was this. In agility, and a ready command of oars, we had the advantage; but in other respects, regarding the situation of the coast and the assaults of storms, all things ran very much in their favour; for neither could our ships injure them with their prows, so great was their strength and firmness; nor could we easily throw in our darts, because of their height above us, which also was the reason that we found it extremely difficult to grapple with the enemy to bring them to close fight. Add to this, that when the sea began to rage, and they were forced to submit to the winds, they could both weather the storm better, and even securely trust themselves among the shallows, because they feared nothing from the rocks and cliffs upon the ebbing of the tide."†

\* Lucan and others mention these light boats, and Cæsar, on an occasion when pressed by an adverse army, and wishing to cross a river, "ordered the soldiers to build some light boats, in imitation of those he had formerly seen in Britain, whose keel and ribs were of wood, and the rest of wicker, covered with leather."

† These vessels the Romans disabled by affixing scythes to long poles, fastening them to the enemies' rigging, and then rowing their galleys off, the ropes of their vessels were cut, and they were rendered useless, being unable to escape. It is, however, supposed by some authors, that the Britons never possessed such perfect vessels as the Gauls; that they had only rude coracles; or a wooden boat made out of a hollowed tree, like the Indian canoes, and several of which have been found in this country. One is in the British Museum, which was dug up at North Stoke, in Sussex.

Our second engraving will explain the distinction between the Roman galley and such vessels



as the Britons, and after them, the Danes and Saxons, made use of. The Roman galley is from a classic sculpture, and was rendered familiar to the Britons by their long rule in our island. It appeared upon the coinage of Allectus, the successful usurper of British regal power. The prow of the galley was pointed above the water, in order that it might row into and perforate or sink the enemies' vessel. It had a single mast in the middle, and a square sail, to raise and support which, a transverse pole, or yard, was extended across the mast, not far from the top; to raise it, ropes were attached to each end of the yard, passing to the top of the mast, and a wooden hoop being placed in its centre, was made to slide freely up and down it, and allow the sail to be raised by pulleys at pleasure.\*

The state of the Arts does not allow of our obtaining such clear and satisfactory delineations of Saxon ships; but the cut below the Roman galley is copied from one of the best and earliest manuscripts remaining of that period. It, however, gives but a hint of their general form; the indefatigable Strutt must supply a description, and his careful pencil another and clearer delineation of their appearance. He says:—

"The vessels which the Saxons generally used upon their piratical excursions were very light, and so built as to weather out a storm, in which a larger and stronger ship would be in danger of perishing; they were generally swift sailers, so that the pirates could suddenly assail the foe, and as easily escape if they were overpowered. By this means they became a formidable and dangerous enemy; for, as on the one hand, the enemy could not be aware of their attack, so on



the other, it was in vain to pursue them when they fled. They would also frequently venture

\* The reader will notice the covered seat for the steersman, and the rudder, which he governs, affixed to the side of the vessel, the handle of which was passed through a staple on the edge of the ship. It was like an oar with a very broad blade, and was commonly placed on each side of the stern, and not at its extremity. Ships sometimes had but one of these rudders, but they more commonly had two, the extremities of the helms being joined by a pole which was moved by one man. The singular ornament over the poop in which he sits, was termed the *Apistura*, and was a fan-like ornament of wooden planks, to which sometimes a lantern was affixed. Behind this was sometimes erected a pole or standard, to which a broad fillet or pennon was attached, as seen in our cut.

to sea in little skiffs, like those of the Britons, consisting only of a light frame of timber, and covered over with skins prepared for the purpose. Yet, for particular occasions, it seems the Saxons had larger and stronger ships; for the first troop of this people who came over into Britain under Hengist and Horsa, arrived in three long ships (say Bede and Gildas), and though the exact number of soldiers cannot be ascertained, yet, we may conceive it was considerable.

"The form of the Saxon ships, at the end of the eighth century, or the beginning of the ninth, is happily preserved in some of the ancient manuscripts of that date; they were scarcely more than a very large boat, and seem to be built of very stout planks laid one over the other, in the manner practised at the present time. Their heads and sterns are very erect, and rise high out of the water, ornamented at top with some uncouth head of an animal, rudely cut; they have but one mast, the top of which was sometimes decorated with a bird, the head of a monster, or some such device. To this mast was made fast a large sail, which, from its nature and construction, could only be useful when the vessel went before the wind. The ship was steered by an oar, with a flat end, very broad, passing by the side of the stern; and this was managed by the pilot, who sat in the stern, and from thence issued his orders to the mariners."

Sir H. Nicolas describing them, says, "while the steersman, who was also the captain or master, and perhaps too, the pilot, held the paddle in one hand, he kept the sheet of the sail in the other, thus guiding and providing for the safety of his vessel at the same time. It is doubtful if, for any purpose, these vessels ever carried more than fifty or sixty men; and when not employed were drawn up on the sea-shore."

Alfred greatly improved the navy; constructing ships to oppose the Northmen, twice as long as usual, with sixty oars or more.

The vessel of the piratical Norwegian monarch, Sweyn, who descended on Norfolk in 1004, was called "the Great Sea-dragon," and the reader who glances at our last cut need not be told that its general resemblance to such fabulous monsters gave it the name. Others were called serpents, and ships in general termed the dragons or horses of the sea; and here we obtain a clue to the literal meaning of the old fabulists who meant but that their heroes went a voyage, when they spoke of them as riding, or being carried off by dragons.\*

Of the gay and picturesque appearance of these vessels we may form some notion, by studying the descriptions of them by contemporary annalists. By one of them we are

told that Athelstan received in 931, a present from Harold, the King of Norway, of a ship adorned with a golden prow, having a purple sail, and armed with a complete bulwark of golden shields.

The invasion of England by William of Normandy is an historic event of such interest that we may be warranted in bestowing some extra attention upon it. The total number of vessels amounted to about three thousand, of which six or seven hundred were of a superior order. Their large quantity proves that each vessel

could accommodate but a small number of soldiers. One of these ships is engraved below, and is copied

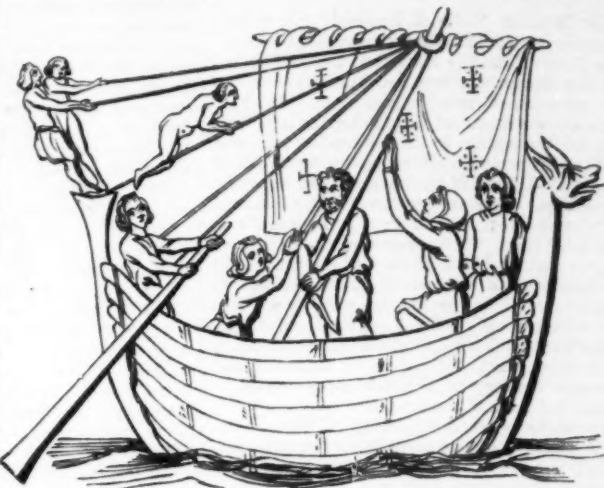
from the famous roll of tapestry still preserved at Bayeux, and said to be embroidered by the queen of William the Conqueror and her ladies, and presented to the Cathedral of that town in remembrance of her husband's victory. The boat here engraved is supposed to have reached the English coast, and the man in front is preparing to cast anchor, while others are busy in taking down the sail. The yard seems to have moved upon the mast by a wooden ring, as the Roman galleys, already described, are said to have done; indeed, its general resemblance to these vessels and those of the Anglo-Saxons will

be remarked. Like the ships of the latter people, the stem and stern are ornamented with grotesque heads of animals and men. The rowers and soldiers in the centre are protected by a range of shields, which, placed side by side along the vessel, form a bulwark; and, by their variegated colours, aid in the barbaric gaudiness of the ship, whose sail is painted in many tints. The steersman, it will be observed, holds the rudder in one hand, and with the other guides the sail to the wind. The rudder, like that in use by the Romans, is still a kind of broad paddle; the modern form was not known until many centuries after the Conquest.

During the Norman period it does not appear that much alteration or improvement took place in the build of vessels. They began to get a little larger. *Le Blanche Nef*, in which the children of Henry I. embarked at Normandy, and were so unfortunately lost at sea, is said to have held 160 persons.

In the reign of Henry II., among the laws relating to commerce, is a statute called the "Assize of Armes," published in 1181, which very emphatically commands the Justices in Eyre, in their progress through the counties, to enjoin upon all the lieges, as they love themselves and their property, neither to buy nor sell any ship for the purpose of its being carried out

ports, all these vessels being constructed both to row and to sail. The Harleian MS. 4751,



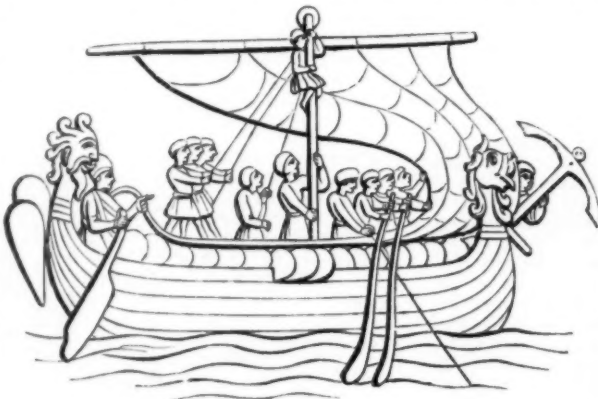
supplies us with the accompanying representation of such a vessel. It still takes the fanciful form of the Saxon boat, with the head of an animal in the prow. The mariners are busy in striking sail; the one on the yards has entirely stripped, that his motions may be unencumbered. Another, who stands at the stern, is also stripped, and the other has but loose trowsers on. This freedom from clothing among the lower class of mariners is constantly seen in mediæval representations of ships. The sail is painted, and sometimes was emblazoned with heraldic devices. The height of the vessel above the water-line will be observed, but the reader must bear in mind that the figures, as usual in old representations, are much too large for the vessel, and that the proportions of the boat are incorrect. Such a vessel as this was probably about the size of a modern fishing smack.



In the cut here given, from Sloane MS. 3544, we have a confirmation of these remarks. The two sailors are so large, that they fill the entire vessel, although the picture is an illustration of the dangers of the mermaid's song at sea, and consequently this must have been a large seaworthy vessel.\* The ship in which they sit is an excellent example of a Norman boat of the twelfth century. Stem and stern are alike, and we now begin to lose sight of the fanciful heads of animals, and the general attempt to make a vessel into a "Sea-dragon," which would appear to have been one of the weaknesses of our Saxon ancestors.

Another curious example of a ship of the twelfth century, constructed for sailing and rowing, as described by the old Chroniclers, is here given from the Egerton MS. 613. Like the preceding, the stem and stern are alike, and the men are busily employed in rowing. It must be borne in mind that the tackling of all these boats is rather imperfectly represented;

\* According to the legend which it illustrates, when the weather was stormy the mermaid began her song, the sweetness of which lulled the sailor who heard it to sleep, and thus he perished in the tempest. The sailors, in our cut, are under the influence of this dangerous somnolency.



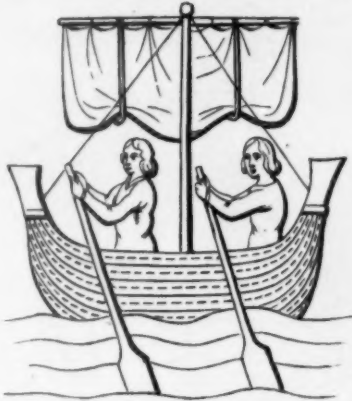
of England; and that no person should convey, or cause to be conveyed away, any mariner out of England. From which it appears that its naval force had now become an important part of its strength, and was the object of a watchful and jealous superintendence.

When Henry II. sailed for the subjugation of Ireland, his fleet is reported to have consisted of 400 ships. The fleet of Richard I., when, at the time of the Crusades, it assembled in the harbour of Messina, is said to have consisted of thirteen large vessels, called bucces or dromons, fifty-three armed galleys, and a hundred carricks or trans-

\* Sweyn's vessel was by the old writers said to have been built in the form of the animal whose name it bore, its head forming the prow and its tail the stern; the ships in which he made a descent on the coast of Norfolk in 1004, are described with some minuteness. Each vessel had a high deck, and bore a distinctive emblem indicating its commander, which, it may be presumed, was similar in its object to the banners of subsequent chieftains. The prows of the ships were ornamented with figures of lions, bulls, dolphins, or men, made of copper, gilt; and at the mast-heads of others were vases in the shape of birds with expanded wings, showing whence the wind blew. Their sides were painted with various colours, and the shields of the soldiers of polished steel, were placed in rows round the gunwales.



but the sail in this instance is curiously defined, and the cords used in reefing well exhibited.



In the reign of Richard I., Sir H. Nicolas says:—"The English Navy seems to have consisted chiefly, if not entirely, of large galleys, afterwards called galliasses and galiones, small and light galleys for war, and of busses, which were large ships of burthen, with a bluff bow and bulging sides, chiefly used for the convey-



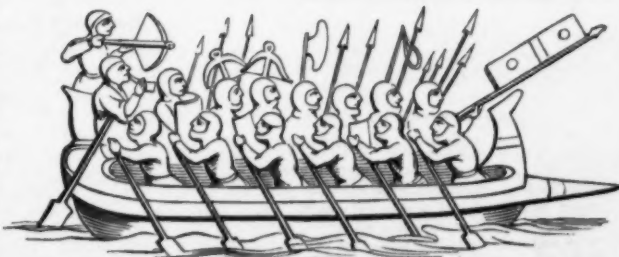
ance of stores, provisions, and merchandise. No drawing or description of English ships before the reign of Edward II., justifies the idea that they had more than one mast; but some of the busses in the fleet which accompanied King Richard I. from Messina to Cyprus, are said, by Roger of Wendover, to have had a 'three-fold expansion of sails.' An ambiguous expression, which may mean that they had three sails on one mast, or that the sails were affixed to two more masts. Dromons and vissiers are also mentioned at this time. The former were like the buss, and the name used synonymously; the second were vessels large and flat for carrying horses."

Villehardouin's account of the conquest of Constantinople by the French and Venetians in 1204, describes "the ships, and vissiers, and vessels placed in a line which extended more than three bow-shots; and they then began to approach the towers and the wall which stretched along the shore. The mangonels were in the ships and vissiers; and the flights of arrows and

quarrells were numberless; yet those within the city valiantly defended their posts. The ladders on the ships approached the walls so closely, that in many places it became a combat of sword and lance; and the shouts were so great, that they were enough to shake sea and earth." During this famous siege, we are told the Venetians fastened two ships together, that the men in the ships might equal in their numbers those in the towers, and so attacked a single tower, and using their ladders, mounted the battlements.

A manuscript in Bennet College, Cambridge, supposed to have been executed by Matthew Paris in the thirteenth century, gives the accompanying spirited representation of the attack on a fortress by sea. The besieged betake themselves to their bows; the various forms of which are curiously distinguishable. The ship is particularly interesting, as it shows the height of the stem and stern, and the curious wooden stage erected for archers and slingers at the stern. A brave warrior has mounted the prow, and with his powerful military flail is about to deal some heavy blows on the archers in the fortress. A watchful soldier in the upper story of the fortress is, however, preparing a heavy stone to throw on his head, as he approaches near enough to deal the blow. The way in which the archers kept their arrows ready stuck in their girdle, is seen in the figure who occupies the centre of the

boat. The slingers, in the castle behind, are curious, and were an important body of soldiery. The stones were placed in a leathern bag at the end of the staff, and propelled, as shown in the cut. They were not entirely superseded until the fifteenth century, and their use was defended, because slings were not cumbersome to the soldier, and stones to charge them with were procur-



able everywhere; add to which, the slingers were exceedingly expert.

With this curious cut we for the present close. In the next paper we shall carry our notes onward to the reign of Henry VIII.

F. W. FAIRHOLT.

## ETCHING OR ENGRAVING BY ELECTRICITY.

SINCE the introduction of the Electrotpe, several processes have been employed with greater or less success for etching on copper by the agency of the Voltaic current.\*

We desire now to direct attention to a new process of engraving on steel by the same agency, which appears to offer many advantages over that with acid, and which is certainly a very interesting application of electrical power.

This process, which has been named for distinction from the electrotpe-etching, *Vid Siccâ*, or by the *Dry-way*, was first brought forward by Dr. Pring in 1843, and it has since that time been considerably improved in its manipulations. In a small tract, "*An account of a method of Etching or Engraving by means of Voltaic Electricity*," by James H. Pring, M.D., those interested in the process are put in possession of the whole of the process. Its principles and mode of application may be readily rendered familiar. Having united six moderate-sized Smee's batteries, and included likewise an electro-magnetic coil in the circuit, a steel plate, a sword blade, or any instrument or ornament, is attached by a wire to the zinc extremity of the battery, the electro-magnetic coil being interposed between the plate and the zinc; then taking the wire connected with the platinised silver plates, it is used as a pencil or a graver, and the drawing is made with it upon the steel. The point of this wire should be of platina or gold, and it should be fixed into a glass or ivory handle to protect the operator from the slight shocks he might otherwise receive in making or breaking contact. The engraving is made by actually burning out the metal along the lines of the design, deflagration taking place every time the point is brought in contact with the steel plate; the harder the steel, the more vivid is the spark produced by completing the circuit with the platina tracer. It will be apparent from this that the method of working must necessarily consist of a series of dots, and the author remarks, "By a little practice a facility is acquired in this mode of manipulation, which renders it less tedious than might be supposed; whilst its perfect cleanness and freedom from the employment of acid, together with the peculiar effect of the spark which constantly marks the progress of the work, are circumstances which lend to the process a character at once interesting and pleasing."

It appears that this simple scientific application of a fact which has, indeed, been long known—the power of an electric current to deflagrate certain metals, and particularly carbonised iron or steel—is capable of being rendered available to many of the purposes of ornamentation where acid cannot conveniently be employed. The tracing produced upon polished steel is beautifully white, which, contrasted with the dark surface, has an exceedingly pleasing appearance. In connection with this process may be named, as a pleasing experiment, what have been called *magnetic pictures*, depending upon a modified influence of magneto-electricity, in the place of a Voltaic current. If a steel-plate is taken, and a drawing is made by merely passing a good permanent magnet over its surface, nothing is visible—no trace of the figure is anywhere apparent. But if at any time some fine steel filings are thrown upon the plate, they all arrange themselves along the magnetised lines, and present a curious electrical picture. This does not appear capable of any useful application, but it furnishes us with one of those curious philosophical toys which are always interesting and instructive.

Dr. Pring's process may, by reversing the operation,—that is by connecting the steel plate with the platinised plate of the battery and the tracer with the zinc,—be made available for another purpose. Under these circumstances, whatever metal may compose the point of the tracer, it will be deposited on the steel plate; and if it be gold or silver, we may thus draw any design in gold or silver upon the steel.

Here we have at command two very different operations, we may engrave or gild a plate by the same tools; changing the places of the plate and tracer.

Whether the artist will avail himself of this electro-etching process or not, depends of course upon the economy of time and material. In indicating another application of a subtle power which is already ministering to the economic uses of man, we are fulfilling the intention with which these papers were commenced, viz., giving as speedily as possible all the proposals of scientific applications, and explaining, as far as is practicable and useful, all those working processes, which for their success depend upon a knowledge of scientific principles.

ROBERT HUNT.

\* See *Art-Journal* for April. Article, "Electrotpe."

## PASSAGES FROM THE POETS.



Drawn by J. Noel Paton.

Engraved by W. T. Green.

## THE CYCLOPS IN LOVE.

"— that ancient shepherd, Polypheme,  
 Who lov'd the sea-nymph, when he budded first  
 About the lips and curling temples:—lov'd,  
 Not in the little present-making style,  
 With baskets of new fruits and pots of roses,  
 But with consuming passion. Many a time  
 Would the flocks go home by themselves at eve,  
 Leaving him wasting by the dark sea-shore;  
 And sun-rise would behold him wasting still."

Translated by LEIGH HUNT,  
 from the 11th Idyll of Theocritus.



PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by W. T. Green.

THE CASTLE OF INDOLENCE.

"In lowly dale, fast by a river's side,  
 With woody hill o'er hill encompass'd round.  
 It was, I ween, a lovely spot of ground;  
 And there a season atween June and May,  
 Half pranked with Spring, with Summer half embrown'd,  
 A listless climate made, where, sooth to say,  
 No living wight could work, no cared even for play.  
 "Was nought around but images of rest,  
 Sleep-soothing groves, and quiet lawns between."

THOMSON.



*Martin Archer Shee*

SIR MARTIN ARCHER SHEE, the venerable President of the Royal Academy, was born in Dublin on the 23rd of December, 1770, of a family to which the genealogists of Ireland assign a prominent rank among the few Milesian Houses, tracing a clear descent from the ancient sovereigns of the country. His father, an accomplished gentleman and a good scholar, was engaged in mercantile pursuits at Dublin, till about the period when the son had reached his fourth year of age; he then retired and took up his residence in the neighbourhood of Bray, in the county of Wicklow, where the early years of Sir Martin were passed under the paternal roof.

The taste for drawing evinced by young Martin was a source of perplexity to his father, who had some misgivings as to the chances of a successful professional career, which the neglected state of the Arts in Ireland, at that period, rendered very precarious. By the advice of competent judges, however, and in compliance with his own earnest entreaties, the young artist was allowed to pursue his studies, and was admitted as a pupil in the Dublin Society, then under the direction of Mr. F. R. West. In this establishment, before he was twelve years of age, the future successor of Reynolds, West, and Lawrence, had obtained the three chief medals for drawings of the figure, landscape, and flowers; and but a few years after, although still quite a youth, his talents as a portrait-painter had attracted such attention in his native city, that the Dublin Society testified their sense of his extraordinary merit, by presenting him with a silver palette, bearing an

inscription expressive of their approbation of his abilities and industry.

The death of his father about this time, left young Shee almost entirely dependent upon those talents with which nature had supplied him; these, however, were exercised with so much skill and perseverance, that, at sixteen years of age, he was in full occupation as a portrait-painter in Dublin; nor was his professional success unattended by a commensurate amount of social popularity; his graceful manners, extensive information, and great conversational powers, even at that early age, rendered him a welcome guest in the best circles of what was then a brilliant and refined Metropolis. Gratifying as such a position must have proved to a youthful artist, he was fully aware that there existed in Dublin but few opportunities for the study of Art in its highest excellencies; he resolved, therefore, on encountering the chances of a removal to London, where he arrived in the summer of 1788, and for a period of two years, steadily persevered in his pursuits, living with strict economy, and devoting every hour of daylight to his professional labours, and passing his evenings in the ardent pursuit of literary, classical, and philosophic knowledge. During this interval he had neither exhibited at the Royal Academy, nor taken any step to avail himself of the course of study afforded to young artists by that Institution. A personal introduction, however, to Sir Joshua Reynolds, through Edmund Burke, altered his views on this point, and probably exercised a material influence on his after career. Burke kindly undertook the task of introducing his young countryman to the notice of the President, and there are few pas-

sages in Sir Martin's life on which he dwells with more pleasure than on this acquaintance with the two men who were beyond all others of their age, and who have ever remained in their respective departments, the objects of his most enthusiastic devotion.

By the advice, and under the immediate auspices of Sir Joshua, young Shee obtained admission to the Royal Academy, where he studied for many years, but without competing for any of the prizes there given; his gradually increasing reputation as an artist, and as an exhibitor at the Academy, beginning at length to open to his view much higher objects of ambition.

In 1796, Sir Martin married Mary, the eldest daughter of James Power, Esq., of Youghal, in the County of Cork. To this alliance he was indebted for an uninterrupted course of domestic happiness during a period of forty-nine years.

In the year 1798 he was elected an Associate of the Academy; and in the year following he removed from Golden Square to the house in Cavendish Square (formerly the residence of Romney), which he has continued to occupy till the present time. In February 1800, he was elected a Royal Academician; and at the Peace of Amiens, in 1802, he visited Paris, in company with several other members, for the purpose of examining the treasures of Art which the conquests of Napoleon had collected there, from the various countries of Europe.

Though Art exacted the chief homage of Sir Martin's powers, he was not neglectful of the claims of Literature, to which he devoted a portion of his well-ordered time. In 1805 he published the first part of a didactic poem, under the unpretending title of "Rhymes on Art," a work which produced considerable sensation in the literary and artistic circles; and to which its merits justly entitled it. Encouraged by the success of his first appearance as an author, he brought out, in 1809, the remaining parts of his Poem, entitled "Elements of Art," which sustained his fame as a poet, while it added to his reputation as an acute observer, a judicious critic, and an excellent expositor of the principles of taste. Other works followed; his latest being "Oldcourt," a novel, published in 1828.

The death of Sir Thomas Lawrence in 1830, placed Mr. Shee in the highest position to which a British Artist can attain; he was elected President of the Academy, on which occasion he received the customary honour of knighthood. From the date of his appointment until the failure of his health at a comparatively recent period, Sir Martin's conduct in office has been invariably marked by the most constant and energetic devotion to its duties,—duties for the performance of which he was pre-eminently qualified, as well by the sound judgment, the unbending integrity, and dignified firmness of his character, as by the graceful eloquence of his language in the chair, and the high-bred courtesy of his demeanour on all occasions. Kindly accessible at all times to the humblest professor of his Art, ever ready to foster obscure and modest merit, and to impart the benefits of his long experience and matured knowledge to the youthful aspirant for fame,—he has been alike the revered and beloved chief of his brother Academicians, and the "guide, philosopher and friend" of the rising talent of the day.

The space to which we are restricted in this notice, necessarily compels us to omit much interesting matter connected with Sir Martin Shee's career; we must allude, however, to his resignation of the President's chair in 1845, when continued ill health prevented such application to the duties of his office as its importance demanded, and his delicate feelings and high sense of honour induced him to resign a position where he could not discharge its functions. An unanimous address, however, from the members and Associates of the Academy, alike honourable to all parties, induced him to withdraw his resignation, that he might continue, as President, to afford the Institution the benefit of his advice and counsel. There even now, though his works no longer adorn its walls, and his voice is no more heard in its assemblies, the recollection of the former has not faded away, nor is the influence of the latter diminished.

[The engraving on wood is from a portrait by T. Bridgeford, painted about eight years ago.]





## AUTOBIOGRAPHY.

IN LETTERS ADDRESSED TO A RELATIVE.

LIKE my favourite hero, Robinson Crusoe, "I was born in the year —, in the city of York." So he says—so say I, only he was born in 1632, I in 1787, March 10, of an honest and industrious family. Like Rembrandt and Constable, my father also was a miller, and his mill was standing till this year on the old York road to London, about half a mile from York. My first panels on which I drew were the boards of my father's shop floor; my first crayon a farthing's worth of white chalk; but my pleasure amounted to ecstasy when my mother promised me that next morning, if I were a good boy, I should use some colours, mixed with gum water. I was so pleased I could scarcely sleep. On the 8th of October, 1798, last Sunday week, just half a century ago! I was destined for a different scene. At the tender age of eleven and a half years I was sent abroad into the world, and put an apprentice to a letter-press printer, as a compositor, at Hull, to which business I served seven full years faithfully and truly, and worked at it three weeks as journeyman; but I had such a busy desire to be a painter, that the last years of my servitude dragged on most heavily. I counted the years, days, weeks, and hours, till liberty should break my chains and set my struggling spirit free! That hour, that golden hour of 12,

[The engraving on wood is from a calotype, produced in Edinburgh about four years ago.]

on the 23rd of October, 1805, I watched on the dial-plate of Hull High Church, and felt such a throb of delight as for seven long years I had been a stranger to!

"'Tis liberty alone which gives the flower  
Of fleeting life its lustre and perfume,  
And we are weeds without it."

I was now entirely emancipated from servitude and slavery; I was flapping my young wings in the triumphant feeling of liberty! not the liberty of licentiousness and jacobinism, but natural rational freedom of body, mind, and will, to which for seven long years I had been an entire stranger! Mr. Peck, my master printer, did me the justice to write on my indenture, which I can now show, "This indenture was faithfully fulfilled, to the satisfaction of the master and the credit of the apprentice. Robert Peck." Poor man! he sleeps in Hull High Church. And what was worse, during the whole of this long seven years, the Sunday shone "no sabbath-day to me;" our publishing-day of the newspaper being Monday, we had always to work a considerable portion of Sunday to be ready; so that I had enough to do to attend in time the High Church in the afternoon, or to hear the feeling Rev. Mr. Dikes preach at St. John's, and sometimes, too, I dined in Parliament Street, with your dear father and mother. Harassing and servile duties, late and early, frost and snow, sometimes till twelve at night and up again at five, my servitude, I can assure you, was no bed of roses. Seven long years I patiently bided my time, but the iron went into my soul; and I now even sometimes dream I

am a captive, but wake and find it luckily but a dream. I worked for three weeks as a journeyman printer, waiting with anxious expectation each morning a summons from London, either from my dear brother Walter, or your noble and beloved grandfather, my dear uncle, William Etty, of the firm of Bodley, Etty and Bodley, 31, Lombard Street; \* himself a beautiful draughtsman in pen and ink, and who, if he had studied engraving, would have been in the first rank. He smiled on and patronised my juvenile and puny efforts, but saw enough to convince him that my heart was in it alone. These three benevolent individuals, my uncle, and brother, and Mr. T. Bodley, united hand in hand to second my aspiring and ardent wishes; and having painted in crayons a head of your dear mother, Mrs. Clark, and also two successful crayon heads of my uncle's two favourite cats, I was encouraged in this my darling pursuit, and the sun of my happiness began to shine! And here I will beg to say—because I hope it will have an influence on the younger aspirants in the Art, and I can give the experience of a long life, that I strongly and strenuously recommend to their notice—that however I might at times, and who does not, forget my duty to my God and Maker, yet it was impressed on my mind by my dear parents, and echoed feelingly in my own heart, a love and fear of Almighty God, and a reference of every action to His divine will; a confidence in His friendly mercy, a fear of offending Him; and I may safely say, I never for one moment forgot the path of virtue without the bitterest feeling of remorse and ardent desire to return to it, the only path of sunshine, happiness, and peace; and my sincere wish, in whatever station of life I was placed, was to be actuated by an honest desire to do my duty to God and man, and whatever deficiency may have arisen, this was my only principle of action, and one I can confidently recommend to the young who are desirous of raising the reputation of themselves or their country, whether in the Arts or in any other liberal pursuit. Having said thus much, I will proceed to my story.

I drew from prints or from nature, or from anything I could; I was made at home at my uncle's, I was furnished with cash by my brother. My first academy was in a plaster-cast shop, kept by Gianelli, in that lane near to Smithfield, immortalised by Dr. Johnson's visit to see "The Ghost" there. I drew, in heat and cold; sometimes the snow blowing into my studio under the door, white as the casts. There I studied and drew the "Cupid and Psyche," after the antique, well enough to take to Mr. Opie, to whom I had a respectable letter of introduction from Mr. Sharp of Mark Lane, Member of Parliament; then, with palpitating heart and admiring feeling I approached the dread study of this truly great and powerful artist. He encouraged me, and gave me a letter to another great and powerful genius, Fuseli, who admitted me as a probationer in dear Somerset House. With a flannel vest tied round his waist and an eagle eye, he received me in that magic circle of unearthly creations, peculiarly his own. Opie and Fuseli and Lawrence were three of that constellation of great men which certainly graced the reigns of George III. and IV., and shed a lustre on our beloved country; the more remarkable and the more praiseworthy, because it was to the energy and perseverance of the artists themselves alone, without parliamentary and government influence, that these splendid efforts were owing. George III., his painters and engravers, will not be forgotten; his Woollett, his Reynolds, Opie, Barry, Romney, Fuseli, will tell a tale for a future day; the arms of England stood alone against united Europe, the artists made efforts at the same time worthy of their glorious country and their glorious cause!

I drew in the Royal Academy! here was an event in my life so long looked for and hoped for.

[We are reluctantly compelled to postpone to our next number, the remainder of this highly interesting document.]

\* To Thomas Bodley, Esq., then the junior partner of the firm of Bodley, Etty and Bodley, I was infinitely indebted for encouragement, patronage, and support, in this my new professional career; and with three such benevolent persons to uphold me I soon began to work with ardour.



ishments, arising in some measure from the novelty of the undertaking, and consequent inexperience of the masters employed, and partly from a compliance with the mistaken principle so commonly acted upon in the public institutions of this country, of forming the council, or governing body, from classes of men whose importance is derived from their social position, or their reputation in other pursuits rather than an intimate acquaintance with the objects committed to their care. Improvements have, however, been gradually introduced, and they are now directed by teachers, some of whom are distinguished for their talents in the higher walks of Art, as well as a practical knowledge of the kinds of decoration united to the various fabrics and materials employed in manufacturing purposes. And thus a class of persons, whose labour for ages has been devoted to mere mechanical toil, are beginning to feel that the commonest articles, formed of the humblest materials, may be made to exhibit some beauties, either of form or of colour. Those who have paid attention to this interesting subject, are now convinced, that by educating our workmen in branches of Art suited to their occupations, we may develop the dormant talent and genius Providence has kindly bestowed upon all classes; and, at the same time, increase the national wealth and their own intellectual and pecuniary resources, by combining taste with ordinary labour.

I do not assume that these examples will generally furnish models for literal imitation in articles suited to modern wants, excepting in matters of detail, and even in that branch of study the student should refer to nature for the many examples our botanical collections now offer him from every part of the world, and which the artists of former times would doubtless have employed had they been acquainted with such admirable types. It must, however, be evident to every one who has studied these relics of the genius of past ages, that in the almost endless variety of beautiful forms, the skilful management of materials, and the tasteful arrangement of colours they exhibit, the accomplished artist will find an abundance of hints on which he may exercise his judgment in moulding them to the shapes necessary for present uses. In fact, if we hope to find Della Robbia in our potteries, or Cellini among our workers in metal, drawing must be made an essential part of the workman's as well as the professional draughtsman's education; and they must have their capacities developed and refined by constant opportunities of consulting the best models and the best works on every class of decoration. Perhaps the most apparently original conceptions in Art, in Music, or in Poetry, are the mere embodiments of those floating recollections impressed on our memories, we scarcely know when, or whence, and which assume new forms, or new combinations of elegance or beauty, in proportion to the activity of those faculties which create a sympathy for such impressions.

The first example in the present series is a silver-gilt Grace Cup, belonging to Henry Bevan, Esq., of Hamilton Place, Piccadilly, and Twicken-

#### EXAMPLES OF MEDIEVAL ART APPLICABLE TO MODERN PURPOSES.

In commencing a series of illustrated papers under the above title, it is felt that they will be calculated to gratify not merely antiquaries and those who regard the Arts of the Middle Ages as a part of its history, but that they may afford the most important instruction and information to all persons engaged in the Arts of Design.

The painter cannot fail of being conscious how much the truth of a picture, and consequently the illusion he wishes to produce, depends on his making his accessories consistent with the time, as well as the character, of the scene represented. And, in the absence of any public collection in which he can refer to real objects, he will find these representations of the various articles in use at different periods, both for sacred and domestic purposes, a valuable collection of authorities on all matters of a decorative nature.

The class of persons who will probably benefit to the greatest extent by these illustrations, are the artists who are employing their taste and inventive faculties in adding to articles produced by machinery, as well as by manual dexterity, the beauty that may give them value as works of Art.

The government have shown that they are conscious of the importance of combining with the great mechanical skill for which this country is celebrated, the superior taste common among operatives on the Continent, by establishing Schools of Design both in the metropolis, and also in the leading manufacturing towns. These in their earlier stages were to a considerable degree insufficient in affording the particular instruction required in such estab-





ham House, Twickenham. This exquisite specimen of goldsmiths' work is of the 14th century. The bowl, and also the cover, have each three windows fitted with enamel, in imitation of stained glass, the windows being separated from each other by bands, inlaid with the same precious material in the shape of flowers and scrolls. The wonderful delicacy of the gold plates dividing the lights and tracery of the windows, as well as the various colours employed in the bands, shows an amount of manipulative skill in the execution of this beautiful work of Art truly astonishing. These plates, although scarcely thicker than the finest hair-line, are worked round all the complicated curves with the greatest accuracy; and have proved sufficiently strong to keep all the parts in their places, with scarcely an appearance of injury after a service of 500 years. Even the minute crosses on the windows, and delicate tendrils springing from the scrolls

and mullions, pass completely through the enamel, and are calculated to perplex those unacquainted with the process by which they are imbedded in that material. It is thus: the gold plates are first worked into the requisite forms on a mould. They are then filled in with the various coloured enamels in a powdered state, and exposed, by means of a blow-pipe, to a sufficient degree of heat to melt the enamel without affecting the metal, and then ground to the requisite thickness, and polished.

In this kind of enamelling, gold was always used to divide the various colours, no other metal being sufficiently flexible for that purpose. The bottom of the cup is inlaid with enamel, similar to the bands. As the small circles round the base and the rim of the cover are perforated, I think it not improbable that they were originally filled with pearls.

The branches of oak leaves and acorns, vine leaves and grapes, birds, &c., are most delicately dotted on the surface of the polished metal, and produce a very pleasing effect—the dots forming the shadows where the light falls, while they catch the reflected light when in shadow. The cup is in excellent condition, with the exception of the top of the finial, which I have ventured to fill in with berries to give it a complete appearance, as the leaves now enclose only a screw, to which was probably attached the crest of the person for whom it was made. It was bought by Mr. Bevan, at Antwerp, many years ago, and is, I believe, of Flemish workmanship.

Our next specimen is a very elegant

Salt-cellar, of the 17th century, in the possession of her most gracious Majesty, at Windsor Castle. The lower part of the bowl is of mother-of-pearl. The graceful bunch of flowers and tendrils forming the top of the cover are of frosted silver, with the exception of the centre one, which is coated with green enamel. All the other portions are of silver gilt.

The remaining cuts are from a most interesting volume in the British Museum, containing one hundred and eighty-two drawings from goldsmiths and jewellers' work by Hans Holbein. These designs show the exquisite taste and fancy of that celebrated painter, whose intimate acquaintance with Decorative Art may be seen in the background of many of his pictures, as well as in the rich dresses of his female portraits. The profusion of jewellery displayed in most of them, naturally suggests the idea, that the celebrated dames of that time had no faith in the doctrine that "beauty unadorned is adorned the most."

The two first examples are evidently for sword or dagger sheaths, and the succeeding one for a pair of hinges. These designs are for gold, or more probably silver gilt, and picked in with black.

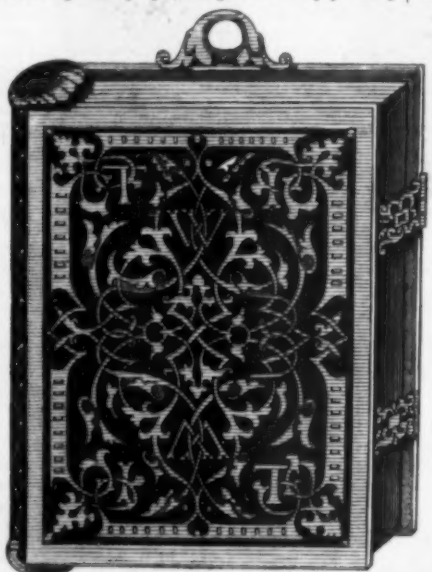
The two following designs are for caskets or book-covers, and from the rings on them, were evidently intended to be suspended, most probably from the girdle, many examples of which may be seen in the portraits of the period. Mr. Farrer the celebrated dealer, who has imported from the Continent many of the finest pictures and rarest articles of *bijouterie* which grace our most celebrated public and private collections, has one of Queen Mary by Sir Antonio More, in which a book of a



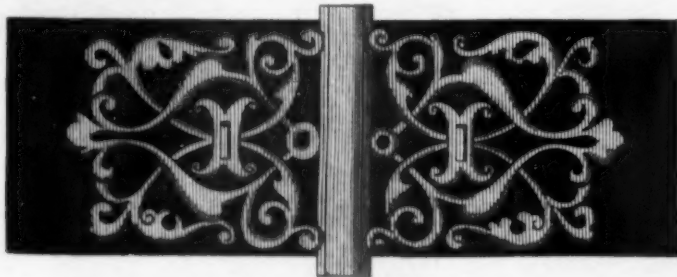
similar character is so placed. He has also the celebrated one formerly belonging to Queen Elizabeth, which he bought at the sale of his late Royal Highness the Duke of Sussex. It is of



solid gold, about three ounces in weight, and has very rich enamels in relief on the covers, the one representing the Judgment of Solomon, the other, Moses and the Brazen Serpent. A memorandum of an early date states, that "this book of private prayer was presented by y<sup>e</sup> Lady



Elizabeth Tirwit to Queen Elizabeth during her confinement in y<sup>e</sup> Tower, and y<sup>e</sup> Queen generally wore it hanging by a ghold chaine to her girdle,



and at her death left it to one of her women of her bedchamber."

In an article in the "Archaeological Journal"

for June 1845, on the "Decorative Processes in use during the Middle Ages," by Mr. Albert Way, whose exquisite taste and skill as an amateur artist and unwearied zeal in investigating every department of knowledge connected with Medieval Antiquities have enabled him to add so many valuable contributions to our store of information on the subject of archaeology, will be found a most interesting description of the various kinds of enamel in use at different periods. He states that "the term enamel properly designates vitreous pastes, to which various colours are given by means of metallic oxides: they are either opaque or transparent, and are capable of being applied superficially to several substances, earthy or metallic, forming a decorative covering, or *revêtement*, as it is termed by French writers, of admirable brilliancy and durability. The rich blue and green colours which are seen on the little figures of deities, and on various ornaments discovered in Egypt, appear to be enamels: porcelain, pottery, and glass, have served as the ground-work, to which enamel has been applied with the most attractive effect."

"The metals capable of being employed as ground-work for enamel, are gold, silver, and copper, brass being of too fusible a quality. No course of experiments has hitherto made known the substances of which ancient enamels were composed, or the proportions in which they were employed: a few ancient recipes for com-

pounding enamel have been discovered, and one of the most interesting is given in an appendix to this notice. It may here suffice generally to state, that the colouring paste, which forms the base, consists of oxides of lead and tin fused with silice, in certain quantities, the opaque qualities being given by the oxide of tin, whilst various colours are produced by the addition of the metallic oxides; thus from copper green is obtained, red from gold or iron, and blue from cobalt. The use of this last mineral, and the exquisite colour produced from it, seemed to predominate to a remarkable extent in the earlier enamels; the field of which is almost invariably enriched with the brilliant hue of the substance called *smalt*."

The recipe above referred to is from a Sloane MS. in the British Museum, and is the most ancient one yet noticed for the composition of enamel. It appears to have been written in England in the earlier part of the fourteenth century. It deserves observation, as indicating that English artificers were not unskilled in the art of enamelling—that in the roll of the inhabitants of Paris, A.D. 1292, the names of goldworkers appear, designated as English men, or of London; and that of five enamellers then settled in Paris, one entered as "Richardin l'esmailleur, de Londres." Sloane MS. 1754, f. 231. "Ad faciendum Enallum. Enallum sic fit: accipe plumbum et funde, semper accipiendo crustulam supereminentem, quousque totum vastetur plumbum, de qua accipe partem unam, et de pulvere subscripto tantundem; et est iste pulvis: Accipe parvos lapillos albos qui sunt in aquis, et contere ipsos in pulverem minutissimum; et si volueris habere citrinum,

viride Grecum; pro rubro, appone limaturum latonis cum calamina; pro indico, azorium bonum vel saffre, unde vitrearii faciunt vitrum indicum."

"To make Enamel. Enamel is thus made:—Take lead and melt it, occasionally taking off the pellicle which floats on the surface, until the whole of the lead is wasted away, of which take one part, and of the powder hereafter mentioned, as much; and this is the said powder: take small white pebbles which are found in streams, and pound them into most subtle powder, and if you wish to have yellow enamel, add oil of filberts and stir with a hazle rod; for green, add filings of copper or verdigris; for red, add filings of latin with calamine; for blue, good azure or saffre, of which glaziers make blue glass." See in the same MS. f. 234, "pro azuro faciendo," the chief ingredient being "lapides lazuli, i. lapis minere." Compare f. 225, 236, vo., "ad faciendum lazurium," a composition of quicksilver, sal-ammoniac, &c. The mention of "saffre," if by that term may be understood saffre or cobalt, deserves especial notice; but some writers suppose that the sapphire of the ancients was our lapis-lazuli. See Beckman's "Notices of Ultramarine and Cobalt," Hist. of Inv., vol. ii.

The three small borders are designs for enamel. The lighter tint represents the gold; and the others, red, blue, and black, according to their intensity.

This very curious collection of drawings is well worthy of being consulted by all classes of decorators, for the great variety and ingenuity exhibited in the different designs. They consist of articles of plate, the various kinds of jewels in use at that period, sword-hilts and mountings, a great number of most ingenious monograms, enamelled borders, and little studies united to all kinds of ornamental purposes.



The initial letter with which this article commences, is from a drawing in the possession of Mr. Pickering, the bookseller, of Piccadilly; and from its style, and that of another by the same



hand, in which is introduced a figure of Diana, I imagine it to be by Petit Bernard, the celebrated designer of jewellery, binding, &c. to



Diana of Poitiers, the mistress of Henry II. of France, in which that goddess and her emblem are so constantly and gracefully employed.

HENRY SHAW.

[It may be well to add that we shall be at all times glad to forward to any Manufacturer such information as he may consider desirable, in reference to books he may wish to consult: not only those published in England, but such also as have been issued on the Continent—especially in Germany and France. It is scarcely necessary to say that in the British Museum will be found many curious and valuable works—which are full of treasures to the Designer and Manufacturer; to these ready access may be had; we shall be happy to give more distinct reference to them, for the guidance of those who desire to study from them. We would state also that Mr. Shaw's own publications are rich in suggestions and models, and ought to be in the hands of all who really aim at excellence in the various Arts of Manufacture.—Ed.]

appone oleum de avellania, et move cum virga coruli: pro viridi, appone limaturum cupri, vel

\* Documents Inédités; "Paris sous Philippe le Bel," p. 23.



## ON THE APPLICATIONS OF SCIENCE

## TO THE FINE AND USEFUL ARTS.

## ARTIFICIAL STONE—STATUARY PORCELAIN.

THE necessities of a progressively improving taste, and the demands made by the growing desire for those luxuries which mark the advance of civilisation, have been met in a remarkable manner by inventions characterised by mechanical ingenuity, artistic skill, and scientific knowledge.

The instances already taken as examples of scientific applications are, many of them, of a striking character, and to these, as a most apt illustration of our position, we now add the rather extensive class of combinations which may be grouped under one general head—as Artificial Stones. These may be divided into five classes: Semi-vitrified bodies—as opaque glass, porcelain, stone ware, terra cotta, &c. Hydraulic cements—sulphate and carbonate of lime, including the largest number of the cements. The bituminous compounds—as Seyssel asphalt and the Trinidad mastic. Oleagenous cements—such as putty composition, Venetian cement; and siliceous combinations—as Ransome's stone, Kuhlmann's, &c. From these it is our intention to make such a selection as will enable us to give a popular explanation of the principles involved in each class, and to show the advantages derived from a scientific knowledge in their various applications to purposes of ornamentation. This will necessarily extend itself to several papers. The art of the potter is perhaps, next to that of the agriculturist, the most ancient of all; and the potter's wheel was evidently one of the earliest inventions of human ingenuity taxed to meet the necessities of an existence, upon which rested the task of labour, as the only road to the enjoyment of being. Beyond the mere necessary utensils which almost through all time appear to have been manufactured from clays, the passion for ornament, and those strange and mysterious desires connected with the ignorant worship of an unknown cause, which lead to the embodiment of the idea present to the bewildered mind of untutored man, have from the remotest antiquity given rise to representations of nature and imaginings of fancy in the same material. In the remains of the Assyrian temples, in the tombs of Egypt, and in the marvellous relics of a civilisation which once existed in central America, we find singular evidences of these attempts in the Plastic Art, many of which are preserved in our museums, representing, even in their grotesqueness, a rude history of the struggle of the human intellect through the night of ignorance, and affording evidence of the progress of manufacture. The history of the Ceramic Art, whether, as the Grecian Myth relates, it originated with Ceramus, the son of Bacchus and Ariadne, or with the more humble Dibutade, the sculptor, is one of far too comprehensive a character to be embraced within our limits, and we refer to it merely for the purpose of showing, that from the period when the Nomadic races to the south of the Caucasus began to assemble within the rude walls of their first towns, the process of forming ornaments in artificial stone was one which occupied the ingenuity of some amongst the tribes. Passing over the Assyrian and Egyptian examples, we find in the palmy days of Athens, when the princely taste of Pericles, and the surpassing genius of Phidias, rendered that city an example of the perfection of the sculptor's art, and when every dwelling was crowded with its household gods, that argillaceous compositions substituted the more expensive natural marbles; that Phidias and Miron were pleased at directing the manufacturer, not uncommonly furnishing the form to the more humble artist.

Most of the specimens preserved to us have more the character of terra cotta than of porcelain. The Arabs appear to have been in possession of a process for glazing earthenware; and tablets and other ornamental decorations, of this material, were employed in the celebrated Moorish palace of the Alhambra.

The production of true porcelain in Europe, with which we have more particularly to deal, dates probably no farther back than 1703, when a German alchemist, Böttcher, appears to have produced a white porcelain from the clay of Aue, near Schneeberg, and founded the manufactory of Meissen. The *tender porcelain* of Sévres, which was superseded by the discovery of Böttcher, could scarcely be regarded as other than an opaque glass, being composed of salt-petre, sea salt, alum, Alicant soda, gypsum from Montmartre, and sand from Fontainebleau.

It will be necessary before we proceed to any description of the manufacture of the porcelain statuary, that we should give some account of the nature of the materials employed in the several manufactories on the continent and in England.

The composition of the mass of the true or hard porcelain is Kaolin, (a name very generally adopted from the Chinese,) or China clay, a decomposed felspar, quartz or a pure silicious sand, and sometimes gypsum. The finest clay obtained in England, is that procured from the granite districts in the west of England, and its average composition is as follows:—

Silica . . . . .	46.00
Alumina . . . . .	40.00
Iron . . . . .	27
Lime . . . . .	43
Magnesia . . . . .	50
Water and Alkali . . . . .	12.80
	100.00

We may therefore regard porcelain as a combination of alumina (pure clay), silica (pure flint), and an alkali (potash), by which the whole is fused into a semi-transparent mass. The body of the material must be regarded as clay—a porous and spongy body—into which the silicate of potash (glass) is run, by which it is rendered a dense mass. Such are the general characteristics of porcelain, the composition varying slightly in different manufactories, particularly as they are dependent upon natural productions for the substances employed, which is the cause of the varying physical characteristics of the porcelain of different districts.

The variety, however, known as Wedgwood ware, may be regarded as approaching nearer to that employed for porcelain statuary than any other; and in it we have Cornish and plastic clay fluxed with Cornish china stone, which contains a large quantity of quartz and potash. From this kind of stoneware chemical utensils are produced, and those very interesting imitations of the celebrated Portland Vase, in which white figures are represented upon a blue ground. The heat to which the porcelain statuary is exposed is, however, very considerably greater than that required for Wedgwood ware. Wedgwood, perceiving the advantages to be derived from the introduction of elegant forms, succeeded in obtaining the assistance of Flaxman, and thus furnished some very fine designs to the public in this ware. For a very complete account of the Staffordshire Potteries, and of the processes of manipulation in the several departments, we must refer to the *Art-Journal* for 1846, October and November; and in those papers will also be found some very important notices and good woodcut illustrations of the beautiful porcelain statuary of Mr. Copeland, and of the productions of Messrs. Minton and other large manufacturing establishments in the Potteries.

The Statuary Porcelain and the Parian, which in all physical peculiarities resemble each other, must be distinguished from the "bisque" china, in which a great number of figures have been produced by Messrs. Minton and others. Those pretty compositions in which net-work and lace are introduced, are of "bisque;" the delicate effect of the drapery being produced by actually dipping net or lace in the porcelain "slip," or argillaceous mixture, from which the organic matter is afterwards burned out during the operation of "firing."

The dead white of these figures is to many very objectionable, and it became desirable to introduce some material which should have the semi-transparency of marble. To this point Mr. Battam appears to have turned his attention, and the result of his assiduous experiments was the production of a most faithful imitation both

as to surface and tint, to which he gave the name of Statuary Porcelain. Some statuettes having come under the observation of the editor of the *Art-Journal*, the value of the material was immediately appreciated; and through his instrumentality (after being submitted by him to Mr. Gibson, and other eminent sculptors, who declared it to be "the best material next to marble") the specimens were laid before the council of the Art-Union of London, and a commission was given from that Society for the production of a number of copies of Gibson's "Narcissus" to be awarded as prizes to its members. This encouragement gave a healthy stimulant to further exertion; and during the time occupied by the execution of the reduced model of the figure, further experiments were made, and combinations tried, which resulted in the production of an improved material scarcely inferior to marble in appearance. This substance is of a cream-white colour, and possesses sufficient transparency of surface to reflect as much light as is agreeable to the eye. It is unaffected by the varied conditions of our atmosphere; indeed, strong acids have no effect upon it, and when soiled it may be cleaned by washing with soap and water. Before we enter upon any of the considerations which naturally arise from so important a scientific application, we must give some description of the mode in which the manufacture of porcelain statuary is carried on in the works of Messrs. Copeland, Minton, and others. We are enabled to do this through the kind attention of Mr. Thomas Battam, to whom we are indebted for the origin of the material as at present employed, having been furnished by that gentleman with the following particulars:—

The material is used in a liquid state, technically termed "slip," about the consistency of thick cream. It is poured into the moulds forming the figure or group, which, being made of plaster, rapidly absorb a portion of the moisture, and the coating immediately next the mould soon becomes of a sufficient thickness for the cast, when the superfluous "slip" is poured back. The cast remains in the moulds for some time at a high temperature, by which it is (through the evaporation that has taken place), reduced to a state of clay, and sufficiently firm to bear its own weight when relieved from the moulds, which are then opened, and the different portions of the subject taken out.

"Each figure requires many moulds: the head, arms and hands, legs, body parts of the drapery, when introduced, and the other details of the subject are generally moulded separately. In one group, representing 'The Return from the Vintage,' consisting of seven figures, there are upwards of fifty moulds, and each of these in several divisions; these parts being removed, have then to be repaired, the seams caused by the junctions of the mould cleared off, and the whole put together. This is a process requiring, when well executed, the greatest nicety and judgment, the fragile nature of the material in its present state rendering considerable practical knowledge necessary to form a perfect union of the different members, and also that they are so disposed as to be in strict accordance with the original model. For, though made from the same moulds, it by no means follows that all the casts will possess equal merit; so much depending upon the taste and skill of the finisher, 'the figure-maker.'

"Peculiar care is required in putting together nude figures, in which the junction of the parts generally presenting a level circular surface, requires the decision of an educated eye to fix with accuracy. Surfaces that possess a marked and broken outline, which will only fit together at one particular point, are of course exempt from this difficulty. Want of judgment in this respect will often cause such a deviation of outline, as seriously to injure the beauty of the work. The parts are attached together by a 'slip,' similar to that used for the casting; the surfaces to be joined together being either dipped into them, or the 'slip' is applied with a pencil, and, according to the discretion with which this is executed, and the neatness with which the sections of the moulds are made to fit, will be the greater or less prominence of the seams which so often disfigure pottery castings. It is possible, with

care, that these seams shall be so trifling, as to be scarcely perceptible, even upon a close examination; and it is only the want of proper precaution that the contrary is too often the rule instead of the exception.

"The 'slip' in this case is merely required to soften the surface of the clay of the members which have to be united, just sufficiently to cause adhesion. All that is used beyond that requirement is not only superfluous, but actually detrimental; moistening the parts to which it is applied so much that the edges become pliant, and yielding to the pressure, while being attached, distort the outline, and by causing unequal shrinking in the process of firing the junctures become evident and unsightly. This fact cannot be too forcibly impressed upon those engaged in this branch of the Art, as it is of the greatest importance to their interests, for exactly in proportion to the beauty and perfection with which these objects are produced, will this novel and valuable introduction merit and obtain success.

"The figure or group being thus put together remains two or three days, when being sufficiently dry, it is supported by 'props' made of the same material, placed in such positions as to bear a portion of the weight, and prevent any undue pressure that might cause the figure to sink or yield in the 'firing.' Each end of the 'prop' is embedded in a coating of ground flint to prevent adhesion, and is thus easily removed. It is then placed in the oven, and submitted to a heat of about 60° of Wedgwood's pyrometer.

"This operation, which is gradually effected, occupies from sixty to seventy hours. The fires are then withdrawn and the oven allowed to cool; and when sufficiently so the figures are drawn out, the seams rubbed down; they are again placed in 'saggars' and embedded in sand, and then re-fired at a still higher temperature than they were previously submitted to. The bedding of sand is preferred in this part of the process to 'props,' as it more equally and effectually supports the figure. It could not be used in the first instance when the figure is in the clay, as by resisting the contraction, it would cause it to be shattered to pieces. It is even sometimes necessary to fire casts three times, a peculiar degree of heat being required to produce the extreme beauty of surface which the finest specimens present.

"The total contraction of the figures from the mould to the finished state is one-fourth. The contraction of the 'slip' with which the mould is first charged, to the state in which it leaves the mould, is one-sixteenth; again it contracts another sixteenth in the process of drying for the oven, and one-eighth in the process of vitrification, so that a model two feet high will produce a fired cast of eighteen inches only. Mr. Minton states the contraction of their improved composition as being but little more than one-fifth.

"Now let it be considered, that this contraction should in an equal degree extend through every portion of the subject to insure a perfect work; and it will be immediately apparent that there is considerable difficulty to be overcome in its production, particularly to achieve such a result as would satisfy the requirements of a highly cultivated taste. Still, difficult as it may be and is; with judgment in the selection of subjects, and practical knowledge brought to bear in their execution, there is no impossibility in the conclusion, that a faithful realisation of the beauties of the finest works of Art may be effected.

The chemical elements of this composition are essentially alumina, silica, and felspar, which, by the action of the intense heat to which the mass is exposed, actually agglutinate so as to form the beautiful body which the finished figures present, the perfection of which is still more apparent in a fractured portion. Every manufacturer naturally employs different proportions of each substance; and it often occurs that some material peculiar to a certain manufactory marks its character. Wedgwood, for instance, introduced the sulphate of barytes, or caulk-stone. Bone ashes are employed by many, and the steatites are used by others. During the processes of "firing," a very considerable change must necessarily take place in the chemical arrangement of

the constituents, and any volatile bodies are of course expelled; it is not therefore to be inferred that an analysis of a portion of the burnt ware represents the actual composition before burning, but as such an analysis is interesting the following is given, it having been obligingly undertaken for us by Mr. J. A. Phillips, of the College of Civil Engineers.

Silica . . . . .	60.35
Alumina . . . . .	32.69
Soda . . . . .	4.16
Potash . . . . .	2.55
Lime and Magnesia, a trace	—
Iron, very faint trace	99.66

The contraction of the composition has been spoken of as one great obstacle in the way of perfect success. This depends entirely on a peculiar physical property of alumina, which property is so obedient to certain fixed laws, as to indicate by contraction the heat to which the clay has been exposed. On a knowledge of this fact the ingenious Wedgwood constructed his pyrometer. This instrument consists of pieces of the Cornish china-clay, moulded into cylinders of a determinate size, and baked in a low red heat. These rods of clay were of such a size that they just entered between two graduated brass rods, fixed on a brass plate, half an inch asunder at one end, and 0.3 of an inch at the other; and being exposed to any elevated heat, the degree of shrinking marked the temperature on Wedgwood's scale. Thus, the heat of melted silver so contracted the clay, that it could be passed between the rods to 28°; that of gold allowed of its being advanced to 32°; whilst that of cast-iron shrunk it, so that it could be pushed forward to 153°. These temperatures respectively represent 4717°, 5237°, and 21637° of Fahrenheit's scale. For practical purposes this instrument is often employed, but being liable to some errors, it has, for philosophical investigations, been superseded by instruments of greater delicacy.

Such is the property of all clays, no two varieties of clay contract equally for equal heats, but the contraction is fortunately always the same for the same kind of clay. The contraction in volume on the average, for the porcelain clays, is about 38 per cent. It has been already stated to what amount the porcelain statuary contracts in each stage of its manufacture. It will of course be understood that this depends upon the manner in which the mass is formed. All bodies cast in a mould shrink the most, as being more liquid and less coherent; those formed by pressing into a mould the least, owing to the greater tenacity of the mass. The first contractions are due to the evaporation of the water from the material, and the last to the incipient fusion of the mass, and consequently the closer aggregation of the particles.

When we regard the difficulties of the process by which the beautiful copies of the works of our best sculptors are produced in the potteries in a material closely resembling marble in its external characters, and even superior to it in its power of resisting the action of corroding substances, we cannot but regard the skill and industry to which the present state of Statuary Porcelain is due, as worthy of the highest praise.

Wedgwood appealed to high Art for assistance in making creations of the truly beautiful familiar. With Wedgwood appears to have died the spirit which actuated him; and until a comparatively recent period, Art appeared to fancy itself degraded by any association with the economy of manufacture. By the energy, however, of several of our most extensive potters, among whom Mr. Copeland and Messrs. Minton deserve especial mention, a new style of material has been given to the public who, appreciating the improvement, have stimulated the manufacturer to further exertions; and the spirit of Wedgwood, could it revisit the earth, would rejoice in the restoration of that union of Art and Manufacture which he made the labour of his life.

In the perfection of the sculptor's Art we have certainly the realisation of the highest powers of the creative faculty. As it is the most difficult, so is it the most sublime of human attainments, and the "mind and music" which seem to breathe from the chiselled marble exert an influence only inferior to that of the living expression.

That the creations of genius, destined as they are to pioneer the way along which mankind advance in their siege upon ignorance and superstition, should remain as isolated specimens of human power in the halls of wealth is so deeply to be regretted, that we can scarcely imagine it can any longer be allowed. The painter speaks to a world through the medium of the engraver; why may not the sculptor teach as eloquently through the agency of his elder brother the potter?

Notwithstanding the beauty of many of the productions in porcelain statuary, the difficulties, arising in particular from contraction, at present prevent its taking that elevated ground which evidently belongs to it. But the well-known industry of the British labourer in any Art—the restless desire to excel, which distinguishes the manufacturers of Great Britain—will, we are certain, before any prolonged period, achieve that correctness which will at once place in *vraisemblance* the works of the best artists in the hands of an appreciating public.

We hope in our next article to enter carefully into an examination of the many interesting productions of Messrs. Minton, which come naturally under our consideration, together with the analogous manufactures of Messrs. Singer and others.

We feel it a duty we owe to all, to explain at once that in these articles on the Applications of Science we have the most earnest desire to give with correctness the merit of every discovery and ingenious adaptation to the rightful owner of it. As this is often a subject of dispute notwithstanding our care, it may sometimes seem we err; but ever open to correction, we trust to give offence to none. Between the merits of the productions of rival manufacturers we will not attempt any decision, but we hope fairly and honestly to represent the best points of all. To our numerous applications to manufacturers connected with "Artificial Stone," we have received the most prompt replies, and, in general, the desired information. To all we express our sincere obligations, but in particular we have to acknowledge the assistance received from Mr. Battam and from Mr. Blashfield.

In every manufactory there is a certain amount of valuable information which may be given to the world with advantage without at all trenching on those private processes and modes of manipulation with which, as personal property, we have no concern. The manufacturer may furnish to the experimentalist many suggestive instances, and the man of science at the same time give to the manufacturer such knowledge as may serve to economise his material and increase his profits, and both supply matter of importance and popular interest to the public. Our endeavour is to unite these objects, and with the friendly aid of all parties we do not doubt of succeeding.

ROBERT HUNT.

## THE ARTS IN PORTUGAL.

To the Editor of the Art-Journal.

ONE of my principal objects in Lisbon was an inquiry into the present state of the Fine Arts in Portugal, and to see such collections of pictures as were there. I did not expect much, but as I had made no previous inquiries, I own I was greatly surprised to find there was "no state of the Fine Arts at all"—that it might almost be said that neither the taste for, nor the practice of them, existed; and yet this is in a country which produced in architecture, BATALHA, and the chapel and convent at BELEM: the first a beautiful specimen of pure Gothic; and the latter one of the most enchanting examples of enriched Gothic I ever saw: this style is called by the Portuguese, Gothico-Arabo. I may also mention the doorway of an old church, in the lower part of the town, now in ruins, much in the style of the chapel at Belem, and equally beautiful.

As regards painting; in the Museum there is a large collection of pictures by the "Gran Vasco," and his scholars or followers. These are in the style of Albert Durer, but I think with much of the Italian feeling of the time of Perugino. One should have supposed, with so good a foundation for a national school, increasing excellence would



have been found; but as far as I could learn, there are very few others who could be styled Portuguese painters, although in the beautiful hall of the convent at Belem there are two grand pictures by Diaz,\* especially the one in the middle of the side of the hall. It is a subject of regret that pictures of such value as the above should be allowed to perish for want of a little care, as is the case with these works, and especially seeing that this, and the works of Vasco before mentioned, are nearly all the pictures of early Portuguese masters in Lisbon. Colcho, a painter of the seventeenth century, some of whose works are in Lisbon, was born in Portugal, but in fact was educated in Spain, and his principal works are in the Escorial. Viera was also a Portuguese painter who lived in the last century; one of his pictures is at the academy; he studied at Rome, and when I state that he was a pupil of Carlo Maratti, and that his pictures have a great resemblance, as the Portuguese admit, or rather boast, to those of Angelica Kauffman, they have no reason to be very proud of him. A Portuguese artist of the name of Segoreira, lately died at Rome, whose works were, I have reason to know, much admired by English artists: the Duke of Palmella has some of them, which are in the style of Rembrandt, but I did not see them.

As regards the academy, there is a regular staff of directors, professors, &c., and some of the pupils whom I saw at work were drawing well from the round: but in the drawing-school, similar to our London School of Design, nothing could be worse than the shaded copies of drawings of ornaments which the pupils were making: drawings in the worst taste from the worst examples, and this, when within two miles of Belem, the beautiful architectural ornaments afford an inexhaustible mine of original designs. I saw an unhappy scholar copying one of the pictures of the "Gran Vasco:" he appeared to be working with great care and to draw well, but either the professor of painting did not attend to him, or he considered a picture painted on a pure white ground, with the shadows exquisitely transparent, was best copied on a dark, leather-coloured canvass. M. Fonseca is the professor of painting. I saw some of the frescoes which he has just painted for a new church; as far as execution goes, he appears to have been successful, but the designs are of the commonest conventional kind, just such as might be compounded out of any book of prints, from second-rate pictures, and are quite out of harmony with the very delicate light blue ornaments of the ceiling: the pictures are hard and black, and in a very short time they will be darker, and the ornaments will fade, and the frescoes will look like dark spots on a white roof: this is the more remarkable, as I understood that the painter directed the whole of the ornaments, as well as executed the frescoes, so that he had a better chance than the artists have who are employed at our Houses of Parliament, where the architect decorates, and several painters, in different styles and modes of execution, all work in the same chamber, and of necessity produce a very incongruous whole.

There are one or two other painters, students of M. Fonseca, who are, I believe, now abroad. M. Fonseca studied under the patronage of Count Farnbo for ten years, at Rome, and amongst some good copies by him, made in Italy, there is one of the "Transfiguration of Raphael," in the Count's collection, which appears well executed, though, like his frescoes, it is rather black. I saw a large picture of his in progress at the academy, intended for an altar-piece, which appeared, in all respects, inferior to his frescoes. At the academy I visited the school of engraving, the professor appeared very old, and there was a solitary pupil; he was etching an immense plate of Batalha, from a print by the professor, and had the consolation to learn that he would be two or three years occupied in its execution.

I visited the studio of the Chevalier L. P. de Meneses, a young man of good family in Lisbon, who has devoted himself to painting, and has studied for more than three years in Rome and Venice. I saw some well executed copies and memoranda made whilst there; an excellent large picture of an old beggar and boy, and two or three good portraits. His style is broad and his colouring good, and he evidently appears to have preferred Paul Veronese to others of the Venetian masters, as regards colour and mode of execution. His recent portraits are executed in a bold broad manner, which reminded me somewhat of those by Opie.† If the Fine Arts are destined to be

cultivated in Portugal, I think it is probable he is the person who will give the first impulse.

It is useless to speculate on an independent country communicating at once with Italy, Germany and Spain, not having, since the earliest times of the revival of painting and architecture, produced any works worthy of observation; for even as to architecture there are, I believe, no examples of these fine works I have mentioned being followed. All the churches, convents, and the palaces, are either bad Greek or Roman, or in the Boromini style; nay, the Gothic church at Belem has a chapel with Ionic and Corinthian columns, and the organ-gallery has been repaired with a Greek screen, not, however, more barbarous than the additions and repairs in the Duomo at Milan, where the same grievous inconsistencies have been perpetrated. I thought that in England, we were at the head of the Art of book-making, but I find Count Radzinski, in his two works (*Les Arts en Portugal*, and *Dictionnaire Historico-artistique*) has beaten us hollow. I really believe I have stated all there is worth relating as to Portuguese Art, and yet the Count has, by bringing together a host of names, many, nay most of which, are unimportant, quoting books which he quotes but to rebut, giving long accounts of evidence relating to the shadowy existence of the "Gran Vasco," printing a translation of an old Portuguese treatise on painting, which shows nothing relating to Portuguese Art, and rebutting in the end what he has brought forward at the beginning, enumerating third-rate altar-pieces and bad churches, printing the catalogue of the exhibition of the student-pictures in 1843, without even stating any opinion of their works; and thus has made up his two volumes.

I may mention that as regards portrait-painting (which generally flourishes even in countries where the Fine Arts have taken no deep root), except the portraits I have mentioned of M. de Meneses, there is no artist who appears capable of painting a head. Some adventurer of the lowest order came from Madrid a short time since, and painted the whole of those who wished to perpetuate their likenesses, at about 2*l.* 10*s.* per head.

I may also mention that there is not a single painter either of landscape, or what is termed *tableau de genre*.

The drawing-master of the Orphan's Hospital at Belem, painted a portrait of the present queen, her father and his second wife; I do not think even the Vicar of Wakefield would have patronised such a painter. If, as must be the case in every civilised country at some time or another, the Arts should flourish here, this work will be preserved in one of the finest buildings, as a curious specimen of what was the state of native Art, patronised by royalty in Portugal in the nineteenth century.

I am aware that the distractions of politics and revolutions, past, present, and perhaps to come, prevent even the most enlightened from turning their attention to the cultivation of the Fine Arts at this present moment. But in happier times there must be much to hope; and I think, considering that the king himself is a friend of Art, and, like his Royal Highness Prince Albert, both draws and engraves,\* it is impossible but that he must see the value to his adopted country of the Fine Arts, as one of the surest means of civilisation; and as a question of commerce the point is of importance. At present one does not see in the few manufactures of ornaments in jewellery, pottery, or decoration, the slightest symptoms of taste or knowledge; the shops being filled with jewellery, printed papers, bronzes, &c., of French manufacture; and yet, from what I saw at the academy, I think it is clear that much of practical skill in drawing would soon be called into existence if there were but the demand.

In my statement as to the deficiency of ornamental manufactures I ought to except that of painted tiles. These appear admirably executed, and many of the exteriors of houses, and the walls of rooms, are ornamented with them; some have very bold and finely designed ornaments and figures.

Whilst I foresee that it is probable the taste and knowledge of the king, in happier times, may induce him to devote himself to the encouragement of the Fine Arts, as applicable to the luxuries and enjoyments of the rich, and to the improvement of the manufactures of the country, I feel assured, from what I saw of M. de Meneses's works, that his Majesty will find in him a person well able to carry into execution, what may be considered desirable to give the necessary impulse to the revival of painting, both in the higher branches and in ornamental design.

H. B. K.

\* I accidentally saw one of his drawings and several of his etchings, which show much dexterity of execution and considerable feeling.

## SCHOOL OF DESIGN AT BELFAST.

AMID the din of political excitement and the distress and misery consequent upon popular insurrections, with accounts of which the Irish newspapers have so long teemed, it is not a little gratifying to find the columns of the *Belfast Northern Whig* occupied with an exceedingly interesting statement of a meeting, the object of which is to promote the arts of peace, and to afford assistance and encouragement to native talent and industry. On the 27th of November last, a large number of individuals interested in the trade and prosperity of Belfast assembled in the Town Hall of that city, for the purpose of taking the necessary steps towards the foundation of a School of Design, the Government having placed at the disposal of the Lord Lieutenant a grant to aid the establishment of three such schools in Ireland; the other two are proposed to be formed at Dublin and Cork. Without any disparagement to these latter cities, it may fairly be presumed that Belfast, from the extent and importance of its manufactures, is entitled to primary consideration in a matter of this nature, for though its population is numerically far inferior to either, it is unquestionably the manufacturing capital of Ireland, and the great bulk of the inhabitants are engaged in a variety of trades directly interested in Schools of Design, such as the linen, sewed muslins, damask weaving, ornamental iron work, paper and glass staining, &c. &c.

In proof of the disadvantages with which the manufacturers of Belfast have hitherto had to contend, it has been stated that they frequently receive from abroad patterns for imitation, which have been originally produced on the Continent, and afterwards exported to America and the West Indies. As it is found impossible to imitate these patterns successfully in similar styles, there is no alternative but to copy them, and even this is clumsily done. The articles upon which they are reproduced are then exported to markets where the designs are already old and well known, and are frequently sold at a "ruinous sacrifice" in consequence. Even when designs of more than average merit are wrought here, they cannot be sold as Belfast work, but must be passed in the market as the production of another country, the prejudice arising from its general inferiority being so strong against it. As an exception to this almost universal fact, it was stated by one of the speakers at the above meeting that Mr. Andrews, the extensive manufacturer of damasks at Ardoyne, near Belfast, had produced many original designs in his establishment, which were considered to be of the very highest order and of the most beautiful character; these "had found their way to all parts of the world, where they were much admired." Now, we can testify to the truth of this, from having ourselves seen numerous specimens of Mr. Andrews' taste and skill—some of which we have introduced at former times into the pages of our Journal. We may here notice a compliment paid us by another speaker—Dr. McGee,—a compliment to which we presume to think our efforts in the cause of Manufacturing-Art entitle us; but for which we are not the less grateful to the speaker. This gentleman remarked, that most of the information he had derived with reference to the statistics of this department of Art, he had gathered from "the pages of the *Art-Journal*, an excellent publication, which should be in the hands of every one who wished to foster or encourage Arts or Manufactures." Such testimony, we may be permitted to say, is not of rare occurrence; it is, however, our reward for the past, and an additional stimulus to persevere in the course we have pursued.

It is scarcely necessary for us to add that the promoters and supporters of the Belfast School of Design shall have our hearty concurrence and aid to enable them to carry out their plans; its ultimate success must, however, in a great measure, rest with those who are most interested in it, and who must derive the greatest advantages from it, namely, the Manufacturers: these must give not only their pecuniary assistance, but their personal attendance to direct, to stimulate, and to encourage: the supervision and control of the school should not be left to irresponsible directors, however energetic, nor to the entire superintendence of masters, however able and energetic. Some of our English establishments have suffered in repute, and have lessened their means of usefulness, because the manufacturers of the respective localities have kept aloof from them. They who attend Schools of Design as pupils expect (and the expectation is a reasonable one), that the result of their attention and study will be recompensed by those who have watched over their progress—their future employers.

\* Diaz painted about 1534. The Portuguese consider that he studied at Rome, and was a contemporary of "the Gran Vasco," and the pupil of M. Angelo and Raphael.

† I understand that one of the royal palaces (Aguarda), not yet finished, is decorated with frescoes, but that these are quite below criticism, so I did not visit them.



## OBITUARY.

## LIEUT.-COLONEL ROBERT BATTY, F.R.S.

It is with much regret we record the death of this eminent amateur artist, at his residence, Ridgmount Place, Amphil Square, after long suffering, on the 20th of November last. Lieut.-Colonel Batty was formerly of the Grenadier Guards, in which regiment he served during the campaign of the Western Pyrenees and at Waterloo.

Among his military honours may be reckoned his employment as aide-de-camp to Sir William Clinton in Portugal; also on the staff of Count (now Prince) Woronzow, who commanded the Russian forces at Maubeuge. He has recorded the gallant services of his corps in a quarto volume, illustrated with an admirable plan, and views of his own taking, etched by himself.

His historical memoir of Waterloo (where he was wounded by a shell in the hip while in square), met with the decided approbation of the great Commander, the Duke of Wellington.

Lieut.-Colonel Batty was well known in the world of Art for a number of interesting works engraved by eminent men.

The son of an eminent physician, at the age of fifteen he accompanied his cousin, the present Lord Langdale, to Italy, where he probably laid the foundation of a taste for Art, which he afterwards cultivated with so much success.

In the *Somerset House Gazette* of May 1824, there is a very flattering but just notice on the first part of his "Views on the Rhine, Belgium, and Holland." The notice says:—"The family of this gentleman is particularly identified with the Arts. Dr. Batty, M.D., the father of the Captain, long and deservedly esteemed by his own profession, has been equally long known as an amateur artist and encourager of the Arts. The fair daughter of the Doctor too, eminent for her topographical taste, has given to the world a series of Views of Italian Scenery, illustrative of a tour which she made to those classic regions, in an elegant publication, which will perpetuate her fame among the most distinguished of her sex." The venerable Doctor still survives. The daughter, now married to Mr. Philip Martineau of the Court of Chancery, retains her brilliant talents, which served latterly to soothe the suffering invalid, her brother, who, with paralysed limbs, painted within a few weeks of his lamented death.

Lieut.-Colonel Batty was educated at the ancient College of Gonville and Caius; and not long after entering the army, he returned on leave to Cambridge, and took his degree in Medicine, for which profession he had been originally intended, but which he finally relinquished for the army. He again visited Italy, and also made the tour of Spain, alone, with no other protection on his person but the penknife he cut his pencil with. He fortunately met with no molestation, and sketched some wonderfully accurate views of Madrid, and of nearly every place of interest or importance in that country. Of these, a very few years ago, he finished in water-colour a selection for publication, similar to and equalling, if not surpassing, his other works; and we regret that diffidence of success on the part of the publishers to whom it was disposed of, has hitherto prevented its publication.

His other works of Art, all of which have been much esteemed, but which we have not now space to mention more particularly, are the French Scenery, German Scenery, Views of the principal Cities of Europe, and Welch Scenery.

His highly respected father-in-law, Sir John Barrow, Bart., who survived him but three days, died suddenly on the 23rd of November last, at the advanced age of eighty-four, having apparently been, till within the hour of his death, in that health and strength, which, with scarce an exception, he enjoyed during the whole of his life.\*

## MR. WILLIAM SKELTON.

This eminent historical and portrait-line engraver was born in London on the 14th of June, 1763. He was descended from the ancient family of the Skeltons, in Cumberland, by a branch which settled subsequently in Yorkshire. He was sometime pupil of James Basire, and afterwards of William Sharp, the celebrated engraver; he was also a student of the Royal Academy, and enjoyed through life the intimacy of most of the distinguished members of that Society.

Sir Richard Worsley, Bart., and Charles Town-

\* We are indebted to his friend, and brother soldier and amateur artist, Captain J. D. King, for this notice. He helped to soothe the last days of this accomplished man, and witnessed daily the unremitting attention of the amiable wife and daughters, to alleviate the sufferings of the best of husbands and most affectionate of fathers.

ley, Esq., were amongst his earliest patrons. Then both Boydell and Macklin (at that time rival print-publishers,) gave him considerable commissions. The Dilettanti Society employed him for several years; and amongst their valuable engravings are to be found the best specimens of Mr. Skelton's skill. Towards the close of his professional career he published, on his own account, his series of Royal Portraits, which embraced that of George III. and every male member of his family.

His labours were so far rewarded, that in time a competent independence accrued to him, and he thus was enabled to indulge in his naturally benevolent disposition. He became, at an early age, a guardian of the Asylum for Female Orphans at Lambeth; to which valuable institution he was introduced by his father, who was likewise a guardian till his death. So great, indeed, was his devotion to this Charity, that for nearly sixty years he bestowed upon it his unceasing care. He was upwards of fifty years on the Acting Committee, so that he was called the Father of this Asylum, as he well might be, for he was for several years the oldest guardian. He seemed to know every member, and to be deeply interested in the welfare of every child in the Institution. Nor were his benevolent acts confined to this Charity: his quiet and gentle earnestness in every work of private benevolence was unbounded; and at many a poor hearth, which he had cheered by his kindness, there will be deep sorrow for the loss of this most amiable old man. He died at Pimlico, on the 13th of August, 1848, in the eighty-sixth year of his age.

## MR. CHARLES HEATH.

The death of this eminent engraver took place on the 18th of November, in the sixty-fourth year of his age. He was brought up to his profession by his father James Heath, who had also acquired reputation in this department of Art by his plates for illustrating books, and more especially by his full-length portrait of "Washington" after Stewart, "Death of Major Pearson" after Copley, and "Riots in Broad Street" after Wheatley. Many of the works of Stothard and Smirke have been admirably executed by him. The father was an able preceptor, and the son availed himself of the instruction afforded him, in a manner to carry book-illustration in the form of the Annual, to a very high degree of perfection. Indeed, it is in this class of plates that his excellence has been principally shown, his larger productions being of unequal power. Some of his plates after the single figures of G. S. Newton, R.A., were exquisitely tender in treatment; and the feeling characterising the portrait of Lady Peel, after Lawrence, has never been surpassed. In his execution there was a delicacy of line perfectly adapted to book illustrations; but when this was applied to larger plates, necessarily demanding more forcible treatment, the effect was not so happy. It has been said for Mr. Heath, that he was the projector of the Annual; the originator he was not; but he was at least early in the field, and until a late period of his life had been engaged in works which may be said to have originated in this temporarily popular kind of work, to which it cannot be denied that Art of every department is much indebted. Enterprises of this kind were numerous: some were successful, and many were failures; they afforded, however, employment to painters and engravers, and were a means of bringing together the artist and the living author, the labours of the former having been principally bestowed on the illustration of the works of the men of a past time. The plates of Mr. Heath have been among the latest surviving works of the genre with which they have been so extensively identified, and to their author there is due no small share of the honour of having contributed to establish a taste for superior book illustration; for to those who have watched the progress of book-plate engraving, it must be obvious that the excellence of this department of Art has enforced a corresponding amelioration in every department associated with letterpress. Mr. Heath's very extensive engagements led to the employment of many pupils and assistants, some of whom have already acquired reputation. Mr. Dox, the engraver of "Knox Preaching before Queen Mary," was a pupil of Mr. Heath, as also was Mr. Watt, another of the most eminent artists of our day. Of late years he may be said to have been the principal of a school of engraving; for of the many works that came forth under his name, there were but few that were executed by his own hand, his principal occupation being the superintendence of the numerous publications in which he was interested. Mr. Heath has left a large family to lament his loss, one of whom is already distinguished in the same profession in which his father has long enjoyed a position so eminent.

## THE VERNON GALLERY.

## THE WOODEN BRIDGE.

PAINTER, SIR A. W. CALCOTT, R.A. ENGRAVER, H. BENTLEY.

THIS is a small gem, belonging strictly to the class of *imitative Art*; a faithful objective treatment of a simple prospect; one of those homely scenes in which the vicinity of our English towns and villages so richly abound.

"The Wooden Bridge" occupies the centre of the picture; the clear water of the calm stream which passes under it, is slightly rippled by some ducks sporting on its surface to the right; on the opposite side, a man seated in a boat is conversing with a woman, who holds an infant in her arms, and stands on a small landing-place near him—the greeting, perhaps, of a wife and husband after the latter's return from market. On the left of the bridge above is a farm-house, or some other rustic tenement, agreeably situated in the shelter of a cluster of tall trees. The otherwise calm solitude of the scene is interrupted by the passing cart, just on the point of crossing the bridge; a simple incident,—one, however, which agreeably and effectively connects our retired scene with the busy world beyond it.

The execution of the picture is very elaborate, and it is much more positively coloured than the generality of the larger works of the painter. The fine cluster of trees contrasts beautifully with the bright sky above, and the eye is very cleverly drawn to the bridge, the principal feature of the picture, by the judicious introduction of the white horse just emerged from the shady retreat on the left. The colouring is remarkably rich and healthy throughout, and the foreground acquires considerable force by the delicacy with which the distant prospect, seen beneath the bridge, is managed.

Besides "The Wooden Bridge," the Vernon Collection contains other remarkable examples of this artist—painted at epochs far apart. These works exemplify, that how much soever a man of genius may yield, for a time, to the prevailing axiom of a school, he could not consent to look at Nature according to rule, and paint her from reflection. Calcott was a student to the end of his life; with him it was never too late to learn; and if we examine the works of any painter who sincerely acknowledges this, they will ever be distinguished by the freshness of Nature, without betraying signs of the waning powers of the physical man—a fact incontestably evidenced by the last important picture painted by this artist, entitled, we believe, "An English Landscape,"—a work of merit sufficiently exalted to take rank by the side of the rarest productions of any school.

Manner is the heresy of Art, and it is deeply interesting to observe a powerful and inquiring intelligence growing up to conviction in the true faith—that of Nature. We see in this collection the point of departure of this distinguished painter, and we remember the last of his glories; we instance, in short, his *alpha* and *omega*, but we have not space here to follow the progress of his conquest of reputation. Like many other men, Calcott mistook the direction of his powers. He intended himself for a portrait-painter, and laboured hard to make himself one, but without success. His first essay in landscape-painting, ventured by advice of a friend, was a common-place subject, a heath scene, or some such material. It was at once a reputation, and changed the destinies of its author.

The character of the works of Calcott is a combination of sweetness and tranquillity unbroken by any acerbity of intonation, undisturbed by any obtrusive impertinence. He saw and admitted the importance of every component of natural composition, and he dealt with the whole in a manner which few have accomplished; he recorded and enumerated every item and existence which he himself saw; they are all on his canvases, but the eye must seek them; and this constituted a great measure of his superiority over others who could only generalise by omission; for if these attempted an accurate relation of what they beheld, they fall into vulgarities which they mistake for emphatic expression. The best living landscape-painters recommend students to begin by carefully studying "little bits." When we look at the unassuming picture, "The Wooden Bridge," our eye always falls upon the sedges at the water's edge, and we recognise at once the value of the precept. Certain painters affect to have done with Nature—and they close her book—but if we mark this epoch of their lives, here we find the beginning of their decline. The Sybilline volume was before Calcott even to the end of his life: and thus, had he lived even longer, his hand might have trembled with age, but the works of that hand must have ever been fresh and young.





SIR A W CALLEOTT. PAINTER.

J. C. BENTLEY. ENGRAVER.

THE WOODEN BRIDGE.  
FROM THE PICTURE IN THE VERNON GALLERY.

LONDON, PUBLISHED FOR THE PROPRIETORS OF THE ART-JOURNAL.

PRINTED BY W. GAY.

22 JU 52



## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY  
F. W. FAIRHOLT, F.S.A.

## THE BIRTH-PLACE OF THOMAS CHATTERTON.



HATTERTON—poor Chatterton! We had been brooding sadly over his fragment of a life, ending at seventeen—when ordinary lives begin—and turning page after page of Horace Walpole's literary fooleries, to find his explanations and apologies for want of feeling and sympathy,

which his flippant style, and heartless commentaries, illustrate to perfection; and we closed, with an aching heart, the volumes of both the parasite of genius, and him who was its mightiest creation and most miserable victim:—

'The marvellous boy who perished in his pride!'

It was only natural for us to recal the many instances we have ourselves known, during the past twenty years, or more, of sorrow and distress among those who sought distinction in the thorny labyrinths of literature:—those who

—'waged with Fortune an eternal war,  
Checked by the scoff of Pride, by Envy's frown,  
And Poverty's unconquerable bar;'

and those who, after a brief struggle with untoward fate, left the battle-field, to die, 'unpitied and unknown!'

We have seen the career of a young literary man commenced with the first grand requisite of all excellence worth achieving—ENTHUSIASM; high notions of moral honour, and a warm devotedness to that 'calling' which lifts units to a pinnacle formed of the dry bones of hundreds slain. We have seen that enthusiasm frozen by disappointment—that honour corrupted by the contamination of dissipated men—that devotedness to THE CAUSE fade away before the great want of nature—want of bread—which it had failed to bestow. We have seen, ay, in one little year, the flashing eye dimmed—the round cheek flattened—the bright, hopeful creature, who went forth into the world—rejoicing like the sun to run his course—dragged from the waters of our leaden Thames, a discoloured remnant of mortality—recognised only by the mother who looked to him for all the world could give!

This is horrible—but it is a tragedy soon played out. There are hundreds at this moment possessed of the consciousness of power without the strength to use it. To such, a little help might lead to a life of successful toil—perhaps the happiest life a man can lead. A heritage of usefulness is one of peace to the last. We knew another youth, of a more patient nature than he of whom we have just spoken. He seemed never weary. We have witnessed his nightly toil; his daily labour; the smiling patience with which he endured the sneers levelled, only in English society, against 'mere literary men.' We remember when, on the first day of every month, he used to haunt the booksellers' shops to look over the magazines, cast his eyes down the table of contents, just to see if 'his poem' or 'his paper' had been inserted—then lay them down one after another with a pale sickly smile, expressive of disappointment, and turn away with a look of gentle endurance. The insertion of a sonnet, for which perhaps he might receive seven shillings, would set him dreaming again of literary immortality; and at last the dream was realised by an accident, or rather, to speak advisedly, by a good Providence. He became known—known at once—blazed forth: something he had written attracted the town's attention, and ladies in crowded drawing-

rooms stood upon chairs to see that poor, worn, pale man of letters: and magazines, and grave reviews, and gaily-bound albums, all waited for his contributions—charge what he pleased; and flushed with fame, and weighed down with money—money paid for the very articles that had been rejected without one civil line of courtesy—the great sustaining hope of his life was realised; he married one as worn and pale with the world's toil, as himself—married—and died within a month! The tide was too tardy in turning!

Who shall say how many men of genius have walked, like unhappy Chatterton, through the valley of the shadow of death, and found no guide, no consolation—no hope; if, the one GREAT HOPE had not been most mercifully planted early in their hearts and minds.

It was with melancholy pleasure that, during the past summer, our Pilgrimage was made to the places connected with the boy's memory, in Bristol; first to Colston's school, in which he was educated;\* next to the dull district in which he was either born or passed his boyhood; then to the Institution, where his 'Will,' a mad document, and other memoranda connected with his memory, are preserved with a degree of care, that seems—or is—a mockery, when contrasted with the worse than indifference of the city to all that concerned him when alive; next to the house of Master Canynge, and next to the monument (Redcliffe Church) with which his name will be associated as long as one of its stones remains upon another: chewing the cud of sweet and bitter fancies through its long-drawn aisles; pondering sadly in the muniment-room, where the coffres that suggested the forgeries, still lie rotting; and gazing with mingled sorrow and surprise on the 'Cenotaph to Chatterton,' which now, taken to pieces, occupies the corner of a damp vault—

'A solemn cenotaph to thee,  
Sweet Harper of time-shrouded minstrelsy!'

knocks. A poor organ-boy, whom we have long known, was moving, rather than walking, in the centre: his hat flapped over his eyes by the rain, yet still he turned the handle, and the damp music crawled forth: he paused opposite our door, turned up the leaf of his hat, and looked upwards: we missed the family of white mice which usually crawled on the top of his organ: poor child, he had sheltered them in his bosom; it was nothing more than natural that he should do so, and the act was common-place enough—but it pleased us—it diminished our gloom. And we thought, if the great ones of the land would but foster the talent that needs, and deserves, protection from the storms of life, as that lonely boy sheltered the creatures entrusted to his care, the world would be all the better. We do not mean to insult the memory of such a genius as Chatterton by saying that he required a PATRON—the very sound is linked with a servility that degrades a noble nature: but we do say he sadly wanted a FRIEND—some one who could have understood and appreciated his wonderful intellectual gifts; and whose strength of mind and position in society would have given power to direct and control the over-leaping and indomitable pride which ultimately destroyed 'the Boy.' His career teaches a lesson of such rare value to all who seek distinction in any sphere of life that we would have it considered well—as a beacon to warn from ruin.

'Oh! what a tangled web we weave,  
When first we practise to deceive!'

Despite his marvellous talents, his industry, his knowledge, his magnitude of mind, his glorious imagination, his bold satire, his independence, his devotional love of his mother and sister—if he had lived through a long age of prosperity, Chatterton could never have been trusted, nor esteemed, from his total want of truth. His is the most striking example upon record of the necessity for uprightness in word and deed. Where a great end is to be achieved—



BRISTOL BRIDGE.

Ah! such books as we have been reading, and such memories as we have been recalling, are, after all, unprofitable—a darkness without light. We closed our eyes upon the world, which, in our momentary bitterness, we likened to one great charnel-house, entombing all things glorious and bright. We walked to the window; the rain was descending in torrents—pour, pour; paterens clattered in the areas, and a solitary postman made the street echo with his impatient

\* Of Edward Colston, well and beautifully has William Howitt said, 'You cannot help feeling the grand beneficence of those wealthy merchants, who, like Edward Colston, make their riches do their generous will for ever; who become thereby the actual fathers of their native cities to all generations; who roll off, every year of the world's progress, some huge stone of anxiety from the hearts of poor widows; who clear the way before the unfriended, but active and worthy lad; who put forth their invisible hands from the heaven of their rest, and become the genuine guardian angels of the orphan race for ever and ever: raising from those who would otherwise have been outcasts and ignorant labourers, aspiring and useful men; tradesmen of substance; merchants the true enrichers of their country, and fathers of happy families. How glorious is such a lot! how noble is such an appropriation of wealth! how enviable is such a fame! And amongst such men there were few more truly admirable than Edward Colston! He was worthy to have been lifted by Chatterton to the side of the magnificent Canynge, and one cannot help wondering that he says so little about this great benefactor of his city.'

there must be consistency, a union between noble daring and noble deeds—there must be Truth! No man has ever deviated from it without losing not only the respect of the thinking, but even the confidence of the unwise. Chatterton's earliest idea seems to have been how to deceive; and, were it possible to laugh at youthful fraud, there would be something irresistibly ludicrous in the lad bewildering the old pewterer, Burgum. Imagine the fair-haired rosy boy, the brightness of his extraordinary eyes increased by the covert mischief which urged him forward—fancy his presenting himself to Master Burgum, who, dull as his own pewter, had the ambition, which the cunning youth fostered, of being thought of an 'ancient family'—fancy Chatterton in his poor-school dress presenting himself to this man, whose business, Chatterton's biographer, Mr. Dix, tells us, was carried on in the house now occupied by Messrs. Sanders, Bristol Bridge,\*

\* Our engraving shows this house, and Bristol Bridge, both memorable as being connected with the earliest of Chatterton's fabrications. Bristol Bridge was finished in September, 1768, and in the October following Chatterton sent to 'Felix Farley's Bristol Journal,' the curiously detailed account of the ceremonial observances on opening the ancient bridge at Bristol, 'taken from an

and informing him that he had made a discovery—presenting to him various documents, with a parchment painting of the De Burgham arms, in proof of his royal descent from the Conqueror.

Mr. Dix assures us, 'that never once doubting the validity of the record, in which his own honours were so deeply implicated, he presented the poor bluecoat-boy, who had been so fortunate in finding so much, and so assiduous in his endeavours to collect the remainder, with five shillings!' Blush, Bristol, blush at this record of a citizen's meanness; the paltry remuneration could have hardly tempted even so poor a lad as Thomas Chatterton to continue his labours for the love of gain; yet he furnished Burgum with further information, loving the indulgence of his mystifying powers, and secretly satirising the folly he duped.

It is quite impossible to trace back any circumstance which could, to speak advisedly, have led to such a course of deception as was practised by this boy; born of obscure parents, his father, a man of dissolute habits, was sub-chantor of the Cathedral, and also master of the free school in Pyle-street; this clever, but harsh and dissolute man died in August, 1752, and the poet was born on the 20th of the following November.\*



BIRTH-PLACE OF CHATTERTON.

Such a parent could not be a loss; he would have been, in all human probability, as care-

Old Manuscript, and which, being his first printed forgery, led, by the attention it excited, to the production of other works, and among them the Rowley Poems. At this time he was in his 16th year; but some years before he had fabricated Burgum's pedigree, and some poetry by a pretended ancestor of his, of the alleged date of 1530, called 'The Remains of the Cynicite.' The house where Burgum lived, and where Chatterton first tried his powers of deception, is the central one of the three seen above the bridge in our cut.

\* The place of Chatterton's birth has been variously stated; Mr. Dix, in his 'Life of Chatterton,' has mentioned three. His first being that 'he was born on the 20th of November, in the year 1752, in a house situated on Redcliff Hill, behind the shop now (1837) occupied by Mr. Hasell, grocer, and which has since been destroyed. But in the appendix to his volume is a communication stating that Mrs. Newton (Chatterton's married sister) left a daughter who 'died in 1807, in the house where Chatterton was born; I believe in the arch at Cathay,' a street leading from the church-yard to the river-side. But the most certain account seems to be that of Mrs. Edkins (also printed by Dix) who 'went to school to Chatterton's father, and was present when the son was born, at the Pyle School.' Now, as Chatterton was born about three months after his father's death, and he had been for some years master of the school, it is unlikely that his wife would be removed from the house she inhabited until after her confinement, 'when,' says Mrs. Edkins, 'she went to a house opposite the upper gate on Redcliff Hill.' The house appropriated to the master of Pyle Street School is shown in our engraving, it is at the back of the school, which faces the street, and is approached by an open passage on one side of it leading into a small court-yard, beyond which is a little garden. Over the door is inserted a stone, inscribed, 'This house was erected by Giles Malpas, of St. Thomas Parish, Gent., for the use of the master of this School, A. D. 1749.' The house has but two sitting-rooms, one on each side of the door, that to the right being the kitchen; and in one of them the dissolute father of the Poet is said by Dix to have 'often passed the whole night roaring out catches, with some of the lowest rabble of the parish.' He was succeeded in the office of Schoolmaster by Edmund Chard, who held it for five years; and he was followed in 1757 by Stephen Love, who was master twenty-one years, and to whom Mrs. Chatterton first sent her son for education; and who, 'after exhausting the patience of his schoolmaster, was sent back to his mother with the character of a stupid boy, and one who was absolutely incapable of receiving instruction.'

less of his son as he was of his wife; and, at all events, Chatterton had not the misery of early cruelty to complain of, for he had a

mother, tender and affectionate, although totally unfit to guide and manage his wayward nature. Her first grief with him arose, strange as it may seem, from his inaptitude for learning—as a child he disdained A B C, and indulged himself with his own thoughts. When nearly seven years old he 'fell in love,' to use his mother's phrase, 'with an illuminated French manuscript,' and thus learned his letters from the very sort of thing he spent his early days in counterfeiting. His progress was wonderful, both as to rapidity and extent, and his pride kept pace therewith. A friend, wishing to give the boy and his sister a present of china ware,

asked him what device he would choose to ornament his with. 'Paint me,' he said, 'an angel with wings and a trumpet, to trumpet my name over the world.' Here was a proof of innate ambition; if his mother had had an understanding mind, this observation would have taught her to read his character. Such ambition could have been directed,—and directed to noble deeds.

He was admitted into the Blue Coat School, commonly called 'Colston's School,\*' before he was eight years old, and his enthusiastic joy at the prospect of learning so much, was damped by finding that, to quench his thirst for knowledge, 'there were not books enough.' When he took in rotation the post of doorkeeper at the school, he used to indulge himself in making verses;†



CHATTERTON AS DOORKEEPER.

and his sister, who loved him tenderly, presented him with a pocket-book, in which he

\* This school, founded in 1708 by Edward Colston, Esq., is situated in a street called St. Augustine's Back behind the houses facing the drawbridge. It is the mansion in which Queen Elizabeth was entertained when she visited the city; and was purchased by Colston, because of its applicability to his charitable purposes. Here the scholars are boarded, lodged, and clothed, and are never permitted to be absent—except on Saturdays and Saints' days, from one till seven. They are simply taught reading, writing, and arithmetic. The school-room is on the first floor, and runs along the entire front of the building; the bed-rooms are the large airy rooms above. Behind the house is a paved yard for exercise. Chatterton remained here about seven years.

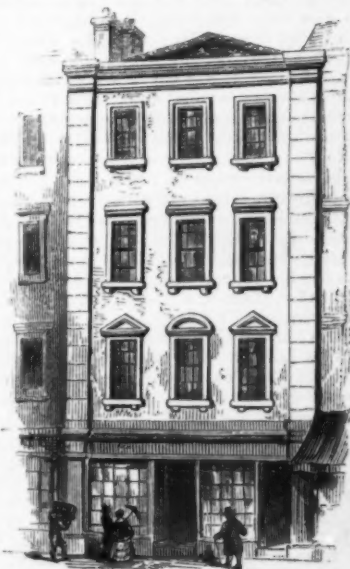
† The gate seen at the side of Colston's School in our cut, is that by which the school is entered; a narrow paved passage beside the house conducts to the angle of the building, when you turn to the left, and so reach the house by an open court-yard. In a corner of this angle, commanding a view of the entrance to the school, and also of

wrote verses, and gave it back to her the following year. There was nothing in this species of tuition or companionship to create or foster



COLSTON'S SCHOOL.

either the imitations or the satire he indulged in, he had neither correction nor assistance from any one. Even before his apprenticeship to Mr. John Lambert he felt he was not appreciated or understood; perhaps no one ever acted a greater satire upon his own profession than this harsh attorney, who deemed his apprentice on a level with his footboy. He must have been a man utterly devoid of perception and feeling; his insulting contempt of what he could not understand added considerably to the sarcastic bitterness of Chatterton's nature, and it is easy to picture the boy's feelings when his productions were torn by this tyrant and scattered on the office floor! He has his reward. John Lambert, the scrivener, is only remembered as the insulter of Thomas Chatterton!\*



LAMBERT'S OFFICE.

It is impossible not to pause at every page of this boy's brief but eventful life, and lament that

the outer gate, is placed the doorkeeper's lodge delineated in our cut. It is a small building of brick, covered with lead, about six feet in height. It has within an iron seat, and an iron ledge for books. The windows are unglazed; and in winter it must be singularly uncomfortable, particularly as the occupant must traverse the length of the yard in all weathers. It is said to be the intention of the authorities to remove this little building: this is to be regretted, as it is almost the only unchanged memorial of her boy-poet which Bristol possesses. It was customary for the boys to take the office of doorkeeper in rotation for the term of one week; and it was in Chatterton's twelfth year, when he was doorkeeper, that he wrote here his first poem 'On the Last Epiphany, or Christ coming to Judgment.'

\* Lambert's first office was on St. John's Steps; but the unceasing spirit of change, which has more or less destroyed



he had no friend; reading, as we do, by the light of other days, we can see so many passages where judicious counsel, given with the intelligent affection that would at once have opened his heart, must have saved him; his heart, once laid bare to friendship, would have been purified by the air of truth; it was its closeness which infected his nature. And yet the scrivener considered him a good apprentice. His industry was amazing; his frequent employment was to copy precedents, and one volume, in his handwriting, which is still extant, consists of three hundred and forty-four closely-written folio pages. There was in that gloomy office an edition of Camden's 'Britannia,' and, having borrowed from Mr. Green, a bookseller, Speight's 'Chaucer,' he compiled therefrom an ingenious glossary, for his own use, in two parts. 'The first,' Mr. Dix says, 'contained old words, with the modern English—the second, the modern English, with the old words; this enabled him to turn modern English into old, as an English and Latin dictionary enables the student to turn English into Latin.' How miserable it is, amongst those evidences of his industry and genius, to find that all his ingenuity turned to the furtherance of a fraud. He seems to have been morally dead to everything like the disgrace attending falsehood; for, when struggling afterwards in London to appear prosperous while

so long preserved in the room over the north porch of this Bristol church of Redcliffe—a 'cofre,' secured by six keys, all of which being lost or mislaid, the vestry ordered the 'cofre' to be opened; and not only 'Canyng's cofre' but all the 'cofres' in the mysterious chamber; not from any love of antiquity, but because of the hope of obtaining certain title-deeds supposed to be contained therein. Well, these intelligent worthies, having found what concerned themselves, took them away, leaving behind, and open, parchments and documents which might have enriched our antiquarian literature beyond all calculation." Chatterton's father used to carry these parchments away wholesale, and covered with the precious relics, bibles and school-books: most likely other officers of the church did the same. After his death, his widow conveyed many of them, with her children and furniture, to her new residence, and, woman-like, formed them into dolls and thread-papers. In process of time, the child's attention being aroused by

with considerable tact, in answer to all questions asked of him as to how he obtained the poems and information, that he himself had searched



MUNIMENT ROOM.

the old 'cofres' and discovered the poems of the Monk Rowley. Certainly he could not have had a better person to trumpet his discovery than 'a talkative fool' like Burgum, who was so proud of his pedigree as to torment the officers of the Herald's College about his ancestors; and he was not the only one imposed on by Chatterton's talent. His simple-minded mother bore testimony to his joy at discovering those 'written parchments upon the covered books,' and, of course, each discovery added to his antiquarian knowledge; for, though no trace exists of the Monk Rowley's originals, there is little doubt that on some of those parchments he found enough to set him thinking, and with him to think and act was the same thing; indeed, there is one passage in his poems bearing so fully upon the fraud, that we transcribe it. He is writing of having discharged all his obligations to Mr. Catcott:—

'If ever obligated to thy purse,  
Rowley discharges all, my first chief cures!



TOMB OF CANYNGE.

starving, he wrote home to Mr. Catcott, and concludes his letter by stating that he intended going abroad as a surgeon, adding, 'Mr. Barrett has it in his power to assist me greatly, by his giving me a physical character; I hope he will.' He seems to have had no idea that he was asking Mr. Barrett to do a dishonest action.

But the grand fraud of his short life was boldly dared by this boy in his sixteenth year. Why he should have ever descended to forge when he felt the high pressure of genius so strong within him, is inexplicable. Why, with his daring pride, he should have submitted to be considered a transcriber, where he originated, is more than marvellous. The spell of a benighting antiquity seemed around him; it might lead one to a belief in 'Grammarie'—that some false spirit had issued forth from the 'cofre of Mr. Canynge,'

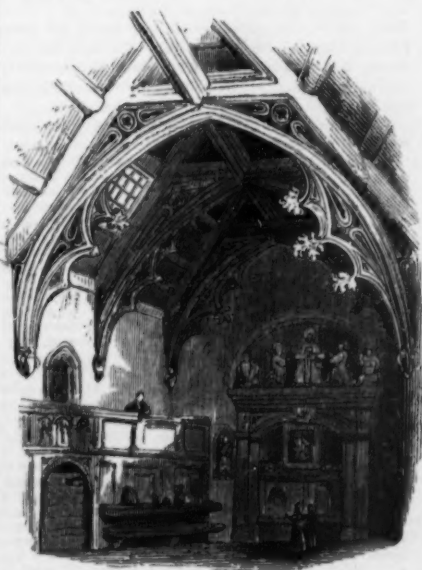
all the Bristol localities connected with Chatterton, has swept this one away; 'the Steps' have now been turned into a sloping ascent, and the old houses removed or renovated. Shortly after he had entered Lambert's service, his office was removed to Corn Street, and here, from the house delineated in our cut, he dated his first communication to Horace Walpole. It is immediately in front of the Exchange, and although the lower part has been altered frequently within remembrance, the upper part remains as when Lambert rented it. It may be noted, that the upper floors of the adjacent houses are still devoted to lawyers' and merchants' offices.

\* The great Bristol merchant, William Canynge, jun., is buried in Redcliffe Church, which he was a great benefactor, as he was to the city of Bristol generally. He entered the church to avoid a second marriage,

the illuminated manuscripts, he conveyed every bit of parchment he could find to a small den of a room in his mother's house, which he called his own; and, when he grew a little older, set forth,

and was made Dean of the College of Westbury, which he had rebuilt. There are two monuments to his memory in Redcliffe Church, both of which are seen in our engraving. One is a raised altar tomb with an enriched canopy; and upon the tomb lie the effigies of Canynge and his wife in the costume of the fifteenth century. The other tomb is of similar construction, and is believed to have been brought here from Westbury College; it represents Canynge in his clerical robes, his head supported by angels, and resting his feet on the figure of a Saracen. Here Chatterton frequently ruminated; indeed, the whole church abounds with memorials which call to mind the sources of his inspiration; near the door is an effigy inscribed 'Johannes Lamyngton,' which gave name to one of his forgeries. He was never weary of rambling in and about the church, and all his early works originated here.

\* The muniment-room is a large low-roofed apartment over the beautiful north porch of Redcliffe Church, which was constructed by Canynge. It is hexagonal, and lighted by narrow unglazed windows. The floor rests on the groined stones of the porch, strong beams of oak forming its roof. It is secured by two massive doors in the narrow passage leading from the stairs into it. Here were preserved several large chests, and amongst them Canynge's cofre, from which Chatterton assured the world he had obtained the Rowley MSS.; and from which MSS. were carried away and destroyed, but the old chests still remain. There are seven in all, and they bear traces of great antiquity. Many have been strongly bound with iron, but all are now in a state of decay. This lonely cheerless room, strewn with antique fragments and suggestive of the boy-poet's day-dreams, is certainly the most interesting relic in Bristol. Its comfortless neglect is a true epitome of the life of him who first shaped his course from his reveries within it.



CANYNGE'S HOUSE.

\* The house said to be that of Canynge is situated in Redcliffe Street, not very far from the church. It is now occupied by a bookseller, who uses the fine hall seen in our cut, as a storehouse for his volumes. Chatterton frequently mentions this 'house nempte the rodde lodge,' and in Skelton's 'Etchings of Bristol Antiquities' is an engraving of this building, there called 'Canynge's chapel or Masonic Hall,' showing the painting in the arch at the back, representing the first person of the Trinity, supporting the crucified Saviour, angels at each side censuring, and others bearing shields. This was 'the Rood' with which Chatterton was familiar, and which induced him to give the name to Canynge's house in his fabrications. This painting is now destroyed, but we have restored it from Skelton's plate in our engraving.

For had I never known the antique lore,  
I ne'er had ventured from my peaceful shore;  
But, happy in my humble sphere, had moved  
Untroubled, unsuspected, unbelov'd.\*

A Mr. Rudhall† said that, when Chatterton wrote on a parchment, he held it over a candle to give it the appearance of antiquity; and a Mr. Gardener has recorded, that he once saw Chatterton rub a parchment over with ochre, and afterwards rub it on the ground, saying, 'that was the way to antique it.' This *exposé* of Chatterton's craft is so at variance with his usual caution that we can hardly credit it. A humble woman, Mrs. Edkins, speaks of his spending all his holidays in the little den of a room we have mentioned, where he locked himself in, and would remain the entire day without meals, returning with his hands and face completely begrimed with dirt and charcoal; and she well remembers his having a charcoal pounce-bag and parchment and letters on a little deal table, and all over the ground was a litter of parchments; and she and his mother at one time fancied he intended to discolour himself and run away to the gipsies; but afterwards Mrs. Edkins believed that he was labouring at the Rowley manuscripts, and she thought he got himself bound to a lawyer that he might get at old law books. The testimony she bears to his affectionate tenderness towards his mother and sister is touching; while his pride led him to seek for notoriety for himself, it was only to render his mother and sister comfortable that he coveted wealth.

It is not our province to enter into the controversy as to whether the MSS. were originals or forgeries: it would seem to be as undecided to day as it was three quarters of a century ago: the boy 'died and made no sign'; and the world has not been put in possession of any additional facts by which the question might be determined: the balance of proof appears in favour of those who contend they were the sole offspring of his mind, suggested merely by ancient documents

himself to Dodsley, the Pall Mall bookseller, once with smaller poems, and afterwards on behalf of the greatest production of his genius—the tragedy of 'Ella'; but the booksellers of those days were not more intellectual than those at the present: they devoured the small forgery of the great Horace Walpole, 'The Castle of Otranto,' and rejected the magnificence of a nameless composition. This man's neglect drove the young poet to the 'Autocrat of Strawberry Hill.' In reply he at first received a polished letter. The literary trifter was not aware of the poverty and low station of his correspondent, and so was courteous; he is 'grateful' and 'singularly obliged'; bowing, and perfumed, and polite. Other communications followed. Walpole inquired—discovered the poet's situation; and then he changed! The poor fond boy! how hard and bitter was the rebuff. How little had he imagined that the Walpole's soul was not, by five shillings, as large as the Bristol pewterer's!—that he who was an adept at literary imposition could have been so harsh to a fellow-sinner! The volume of his works containing 'Miscellanies of Chatterton' is now before us. Hear to his indignant honesty! He declares that 'all the house of forgery are relations; and that though it be but just to Chatterton's memory to say his poverty never made him claim kindred with the richest, or more enriching branches, yet that his ingenuity in counterfeiting styles, and I believe hands, might easily have led him to those more facile imitations of prose—promissory notes.' The literal meaning of this paragraph stamps the littleness of the man's mind. A slight—a very slight effort on his part might have turned the current of the boy's thoughts, and saved him from misery and death. We do not call Chatterton 'his victim,' because we do not think him so; but he, or any one in his position, might have turned him from the love of an unworthy notoriety to the pursuit of a laudable ambition.

Collected and gotten for Mr. Wm. Canynge, by mee, Thomas Rowley

FAC-SIMILE OF MSS.

from which he could have borrowed no idea except that of rude spelling; yet it is by no means impossible that poems did actually exist, and came into his hands, which he altered and interpolated, but which he did not create.

In aid of his plans, Chatterton first addressed

\* The monk Rowley was altogether an imaginary person conjured up by Chatterton as a vehicle for his wonderful forgeries. He was described by him as the intimate friend of Canynge, his constant companion, and a collector of books and drawings for him. It has been well remarked, that although it was extraordinary for a lad to have written them in the 18th century, it was impossible for a monk to have written them in the 15th. Indeed, it seems now both curious and amusing that his forgeries should have deceived the learned. When Rowley talks of purchasing his house 'on a repaying lease for ninety-nine years,' we at once smile, and remember his fellow-forgers Ireland's Shakespearean Promissory note, before such things were invented. Our fac-simile of the pretended Rowley's writing is obtained from the very curious collection of Chatterton's Manuscripts in the British Museum. It is written at the bottom of some drawings of monumental slabs and notes, stated to have been 'collected and gotten for Mr. William Canynge, by mee, Thomas Rowley.' There are, however, other autographs of Rowley in the collection, so entirely dissimilar in the formation of the letters, that it might be expected to have induced a conviction of forgery. Many of the manuscripts too are still more dissimilar; and the construction of the letters totally unlike any of the period. Some are written on little fragments not more than three inches square, the writing sometimes neat and clean, at other times bad, rambling, and unintelligible. The best is the account of Canynge's feast, which has been engraved in fac-simile by Strutt, to the edition of Rowley's Poems, 1777. The writing is generally bolder than Barrett's fac-simile; and that gentleman, in endeavouring to revive the faded ink, has greatly injured the originals, which are now in some cases almost undistinguishable. The drawings of pretended ancient coins and heraldry are a'sturdily inventive; and the representations of buildings exactly such as a boy without knowledge of drawing or architecture would fabricate; yet they imposed on Barrett who engraved them for his history of Bristol. Many of his transcripts show the shifts the poor boy was put to for paper: torn fragments and backs of law-bills are frequently employed. Among the rest is a collection of extracts from Chaucer to aid him in the fabrication of his MSS. The whole is exceedingly instructive and curious.

† This gentleman was the proprietor of the 'Bristol Journal,' to which Chatterton sent his first forgery; and with whom he afterwards became intimate.

Following in the world's track (which he was ever careful not to outstep), when the boy was dead, Walpole bore eloquent testimony to his genius. The words of praise he gives his memory are like golden grains amid the chaffy verbiage with which he defends himself. If he perceived this at first, why not have come forward hand and heart, and shouted him on to honest fortune! But, like all *clique kings*, he made no general cause with literature; he only smiled on his individual worshippers, who could applaud when he said, with cruel playfulness, 'that singing birds should not be too well fed!'

His master, Lambert, dismissed the youth from his service, because he had reason to suppose he meditated self-destruction; and then he proceeded to London. How buoyant and full of hope he was during his probationary days there, his letters to his mother and sister testify; his gifts, also, extracted from his necessities, are evidences of the bent of his mind—fans and china—luxuries rather than necessities; but in this, it must be remembered his judgment was in fault, not his affections. In all things he was swayed, and guided by his pride,—his indomitable pride. The period, brief as it was, of his sojourn in the great Metropolis proved that Walpole, while he neglected him so cruelly, understood him perfectly, when he said that 'nothing in Chatterton could be separated from Chatterton—that all he did was the effervescence of ungovernable impulse, which,ameleon-like, imbibed the colours of all it looked on; it was Ossian, or a Saxon monk, or Gray, or Smollett, or Junius.' His first letter to his mother is dated, April the 26th, 1770. He terminated his own existence on the 24th of August in the same year. He battled with the crowded world of London, and, what was in his case a more dire enemy than the world, his over-whelming pride, for nearly four months. Alas! how terrible are the reflections which these few weeks suggest! Now

borne aloft upon the billows of hope, sparkling in the fitful brightness of a feverish sun, and then plunged into the slough of despair, his proud, dark soul disdaining all human participation in a misery exaggerated by his own unbending pride. Let us not talk of denying sympathy to persons who create their own miseries; they endure agonies thrice told. The paltry remuneration he received for his productions is recorded by himself. Among the items is one as extraordinary as the indignant emotion it excites:—

Received from Mr. Hamilton, for 16 songs, 10s. 6d.  
Of Mr. Hamilton, for 'Candidus' and Foreign  
Journal ..... 2s. 11

We are wearied for him of the world's dark sight: yet in the same book is recorded that the same publisher owed him £10 19s. 6d.! This sum might have saved him, but he was too proud to ask for money; too proud to complain; too proud to accept the invitation of his acquaintances, or his landlady, to dine or sup with them; and all too proud to hint, even to his mother and sister, that he was anything but prosperous. Ardent as if he had been a son of the hot south, he had learned nothing of patience or expediency. His first residence was at Mrs. Walsley's, in Shore-ditch, but, doubtless, finding the lodging too expensive, he removed to a Mrs. Angell's, sac- (or dress) maker, 4, Brook Street, Holborn. This woman, who seems to have been of a gentle nature, finding that for two days he had confined himself to his room, and gone without sustenance, invited him to dine with her; but he was offended, and assured her he was not hungry. It is quite impossible to account for this uncalculated pride. It was his nature. Lord Byron said he was mad; according to his view of the case, all eccentricity is madness; but in the case of unhappy Chatterton, that madness which arises from 'hope deferred,' was unquestionably endured. Three days before his death, pursuing, with a friend, the melancholy and speculative employment of reading epitaphs in the churchyard of St. Pancras, absorbed by his own reflections, he fell into a new-made grave. There was something akin to the raven's croak, the death-fetch, the fading spectre, in this foreboding accident; he smiled at it, and told his friend he felt the sting of speedy dissolution:—

'Then black despair,  
The shadow of a starless night, was thrown  
Over the earth on which he moved alone.'

At the age of seventeen years and nine months, his career ended; it was shown that he had swallowed arsenic in water, and so—

'perished in his pride!'

An inquest was held, and yet though Englishmen—men who could read and write, and hear—who must have heard of the boy's talents, either as a poet, a satirist, or a political writer—though these men were guided by a coroner, one, of course, in a more elevated sphere than those who usually determine the intentions of the departed soul—yet was there not one—NOT ONE of them all—with sufficient veneration for the casket that had contained the diamond—not one with enough of sympathy for the widow's son—to wrap his body in a decent shroud, and kneel in Christian piety by his grave!—not one to pause and think that, between genius and madness,

'What thin partitions do the bounds divide!'

In a letter from Southey to Mr. Britton (dated in 1810, to which we have already referred, and which Mr. Britton kindly submitted to us with various other correspondence on the subject), he says, 'there can now be no impropriety in mentioning what could not be said when the collected edition of Chatterton's works was published,—that there was a taint of insanity in his family. His sister was once confined; and this is a key to the eccentricities of his life, and the deplorable rashness of his death.' Of this unhappy predisposition, indeed, he seems to have been himself conscious, for 'in his last will and testament,' written in April, 1770, before he quitted Bristol, when he seems to have meditated suicide—although, from the mock-heroic style of the document his serious design may be questioned,—he writes, 'If I do a mad action it is conformable to every action of my life, which all savoured of insanity.' His 'sudden fits of weeping, for which no reason



could be assigned,' when a mere child, were but the preludes to those gloomy forebodings which haunted him when a boy. His mother had said, 'she was often apprehensive of his going mad.'

And so,—the verdict having been pronounced,—he was cast into the burying-ground of Shoe Lane workhouse—the paupers' burying-ground,—the end, as far as his clayey tabernacle was concerned, of all his dreamy greatness. When the ear was deaf to the voice of the charmer he received his meed of posthumous praise. Malone, Croft, Dr. Knox, Wharton, Sherwin, Pye, Mrs. Cowley, Walter Scott, Hayley, Coleridge, Dermody, Wordsworth, Shelley, William Howitt, Keats, who dedicated his 'Endymion' to the memory of his fellow-genius; the burly Johnson, whose praise seemed unintentional; the gentle and most Christian poet, James Montgomery,—have each and all offered tributes to his memory. Robert Southey, whose polished, strong, and long unclouded mind was a treasure-house of noble thoughts, assisted Mr. Cottle in providing for the poet's family by a collection of his works; and, though last, not least, excellent John Britton has laboured all his long life to render justice to the poor boy's memory. To him, indeed, it was mainly owing, that the cenotaph to which we have referred (and which now lies mouldering in the Church vault), was erected in the graveyard of Redcliffe Church, by subscription, of which the contributions of Bristol were very small.\*



CHATTERTON'S CENOTAPH.

Chatterton was another warning, not only that

'Against self-slaughter  
There is a prohibition so divine—'

but that no mortal should ever abandon Hope! for a reverend gentleman,—who was, in all things, what, unhappily, Horace Walpole was not,—had actually visited Bristol, to seek out and aid the boy, while he lay dead in London.

'Beware of desperate steps; the darkest day,  
Live till to-morrow, will have passed away.'

The knowledge of these facts cheered us as we set forth to the neighbourhood of Shoe-lane to see the spot where he had been laid. Alas! it is very hard to keep pace with the progress of London changes. After various inquiries we were told that Mr. Bentley's printing-office stands upon the ground of Shoe Lane Workhouse. We ascended the steps leading to this shifting em-

\* The cenotaph erected to Chatterton, in 1838, from a design by S. C. Fripp, has now been removed: it stood close to the north porch, beside the steps leading into it. One of the inscriptions, which he directs in his will to be placed on his tomb, has been adopted. 'To the Memory of Thomas Chatterton. Reader, Judge not, if thou art a Christian. Believe that he shall be judged by a superior Power. To that Power alone is he now answerable.'

porium of letters, and found ourselves face to face with a kind gentleman, who told us all he knew upon the subject, which was, that the printing-office stands—not upon the burying-ground of Shoe Lane Workhouse, where he had always understood Chatterton was buried—but upon the church burial-ground. He showed us a very curious basso-relievo, in cut stone, of the Resurrection, which he assured us had been 'time out of mind' above the entrance to the Shoe Lane burying-place 'over the way,' and which is now the site of Farringdon Market. This, when 'all the bones' were moved to the old graveyard in Gray's Inn Road, had come 'somehow' into Mr. Bentley's possession.

We were told also that Mr. Taylor, another printer, had lived, before the workhouse was pulled down, where his office-window looked upon the spot pointed out as the grave of Chatterton, and that a stone, 'a rough white stone,' was remembered to have been 'set in a wall' near the grave, with 'Thomas Chatterton' and something else 'scratched' into it.

We strayed back through the damp chill of the city's evening fog to the market-place, hoping, even unconsciously, to stand beside the pit into which the marvellous boy had been thrust; but we grew bewildered. And as we stood upon the steps looking down upon the market—alone in feeling, and unconscious of everything but our own thoughts—St. Paul's bell struck, full, loud, and clear; and, casting our eyes upward, we saw its mighty dome through the murky atmosphere. We became still more 'mazed,' and fancied we were gazing upon the monument of Thomas Chatterton!

#### ON RAFFAELLE-WARE.

It is a pleasant task to look back at the productions of past generations, and to scan their progressions, their powers, and their weaknesses, as we should those of individuals. And it is also a most profitable task, provided that the mind, divesting itself of the prejudice which a love for the relics of antiquity too often engenders, can glean from the memorials of ancient thought, all that is akin to the truly beautiful, and discard that which is simply quaint or utterly grotesque. And scarcely does any age, the most distant to which we can refer, fail to offer these varied characteristics. There is even in the primitive labours of Egyptian skill an amount of beauty which, had it dawned under more auspicious circumstances, might have become a notebook of taste to succeeding centuries; the godlike creations of Grecian genius have, with few exceptions, rightly merited their worship; and the works of the middle ages, casting their cathedral shadows upon the graves of our own ancestors, and enlivening in our minds a deep and earnest sympathy, display the most remarkable commingling of the purely elegant and the crude and monstrous. It is the separation of these qualities which becomes the duty of the artistic alchemist of the nineteenth century, it is his office to analyse and to refine, and, discarding every manner of dross and impurity, to offer only the sterling metal fully prepared for adaptation.

The Renaissance, so denominated from the revival of Art in the sixteenth century, or at the close of the fifteenth, was not less a revival of old types. All that remained of medieval impress was its material, on which the spirit of the *cinque-cento* set its seal, modelled from the antique. The most original Arts of that era were the fictile wares, which, neither copied from the Greek and Etrurian, nor from the so-called Samian, yet rivalled them all in their beauty of form and ornamentation, heightened by the brilliant colours of the East. These fictile wares come under three distinct heads, one claimed by Germany, one by France, and one by Italy. To Germany and Flanders, with their dependencies, the richly embossed ornament and diversified forms of the stone-ware wine-pitchers (of the recent re-introduction of which specimens have been engraved in the *Art-Journal*) are to be implicitly ascribed; to France the creations in embossed ware of beautiful colours by Palissy and his successors; and to Italy, the productions variously styled Majolica, Faenza, and Raffaele-

ware, with which last the present observations are more immediately concerned. None, however, of these titles are, it will be seen, sufficiently comprehensive for the large class of objects they are used to designate. Majolica is considered to be a corruption of Majorca, from which island the Italians are supposed to have first acquired a knowledge of these wares; Faenza comes from the name of a town in Italy, celebrated for its manufactures in this department under consideration; and Raffaele, from a celebrated artist of this name who was for a long time con-founded with the divine Sanzio. Majorca, at the time of which we speak, was under the dominion of the Spaniards, and it is more than questionable if any specimens exist of the so-called Majolica-ware really ascribable to Spanish origin. We should therefore receive with distrust such a term as applied to the fabrics which have obtained this denomination. The term Faenza is equally objectionable, as Urbino, Pesaro, and other localities were equally famous for their productions; and the number supplied by Faenza would possibly bear but a small proportion to those furnished jointly by neighbouring states. For a similar reason we should object to the term Raffaele-ware, with respect to a manufacture wherein Raffaele obtained a celebrity for which De Rovigio and M. Giorgio were important, and possibly, even overpowering rivals. It will perhaps, therefore, under these circumstances, and in the difficulty of deciding in favour of the Spanish claim, be most consistent to speak of these curious and interesting objects under the general term of Italian wares, only bestowing the names of artists and towns on those examples executed by the one and in the other. Such is the amount of obscurity in which the history of this Italian ware is involved (an obscurity which it may also be said attends all its co-fabrics), that the subject seems to have been carefully avoided by writers upon Decorative Art in this country, and has been sparingly noticed even by Continental antiquaries; M. de Brogniart being almost the only one who has attempted a classification of the different kinds of Italian ware, accompanied by a few scanty illustrations. Here then is open to investigation a field which abounds in curious theories for the pen, and agreeable recollections for the pencil. During the sixteenth and seventeenth centuries Italy produced a vast number of specimens which have been scattered throughout the public collections abroad, and the magnificent private cabinets of our aristocracy in England. These specimens are of endless variety in form and in the character of their decoration; nor are their degrees of merit less diversified. Many examples are simply curious, and not to be regarded in any other light than as historical documents, memorials of the occasionally distorted taste of the period in which they were executed, bearing symptoms, and symptoms only, of the fast approach of a purer and a better school (these generally include the earliest performances); examples are also found hastily designed and carelessly executed, coarse in their texture, inaccurate in their geometrical forms, and probably intended to be sold at a cheap rate; while others combine in shapes of unusual and striking elegance the high Art of the historical painter with the elaborate arabesques of the ornamental designer. It is to the latter kind that the following observations will principally tend. It is proposed that in a few successive numbers of the *Art-Journal* a history (so far as it can be ascertained), of this most beautiful but long neglected species of fictile fabrication, shall be given, together with illustrations from the choicest remaining pieces in this country. The early and curious specimens will be carefully described, and the coarser kind alluded to; while the engravings will consist only of such specimens as may be found practically useful to the designer and manufacturer of the nineteenth century; and it is thought that a series may be thus brought together on the one hand, throwing light upon the obscurity of a fabric of which so little is known, and on the other, offering ideas of form and decoration, eminently suggestive to all concerned in the study and development of the beautiful.

W. HARRY ROGERS.

### ORIGINAL DESIGNS FOR MANUFACTURERS.

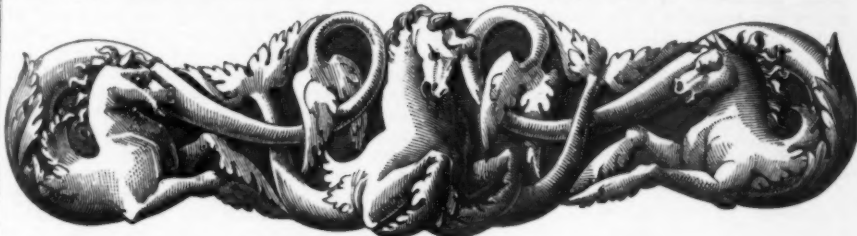
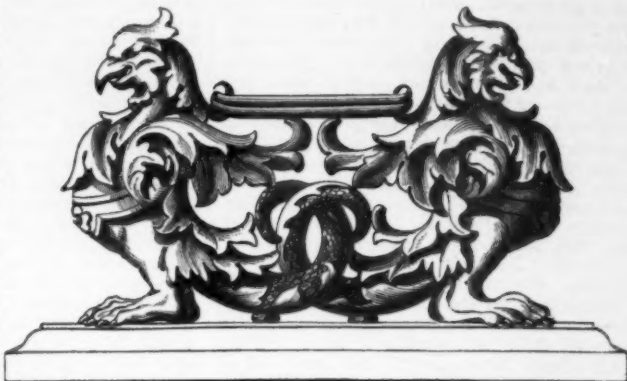
THE Original Designs which, from month to month, appear in the pages of the *Art-Journal*, have been purchased of the several artists who designed them, and are, through the medium of engraving, presented to Manufacturers, who have full liberty to make use of them in any way they may think advisable. It is, however, not generally recommended that objects should be produced in a manufactured state precisely as they are here represented; in many cases the designs are to a certain extent unsuitable for execution; but it must be evident that such artists as are able to produce the designs in question, are competent to produce others modified by necessity, economy, or the requirements of the manufacturer. On this account it is our practice to append to each design the address of its designer, believing that the surest way of bringing into existence a perfect work is by that species of co-operation by which the manufacturer is assisted by the artist's taste, and the artist instructed by the practical experience of the manufacturer. It is a state of things which has long been wanted, and which it is our pleasing duty to forward and foster.

Artists are also invited to send to the Office of the *Art-Journal*, Marlborough Chambers, 49, Pall Mall, Original Designs for any class whatever of British Manufacture, when, if accepted, they will be paid for and engraved in our pages, accompanied by the name and address of the designer; and if declined, they will be promptly and confidentially returned.

**ROSE, SHAMROCK, AND THISTLE.** By W. HARRY ROGERS (10, Carlisle Street, Soho). This design is an elegant combination of the three national emblems. It might be usefully applied to a variety of manufacturing purposes.

**DESIGN FOR A DOOR-SCRAPER.** By J. RAWLINGS (19, Langbourn Chambers, Fenchurch Street). The composition of this design is exceedingly bold and well arranged. It is formed of two grotesque figures, bearing some analogy to what heraldically is termed the Wyvern, with their tails interlaced.

**DESIGN FOR A CARRIAGE-DOOR HANDLE.** By W. HARRY ROGERS. There is much originality in this design, which at once explains itself. It consists of three terminal horses, semi-classical and semi-Italian, harmoniously grouped; and affords a good substitute for the unmeaning devices we commonly see applied to these objects. There is abundant room for amendment in the metal decoration of carriages and harness.



**DESIGN FOR A CORNICE MOULDING.** By — LEIGHTON. This, the last design on the page is based on the convolvulus plant, the tendrils of which are gracefully entwined round a Grecian



scroll. It may be used for various other purposes than that for which it is more immediately intended, such as iron-work, wood-carving, &c.





DESIGN FOR A CANDLESTICK. By—WILKINSON (12, St. Paul's Square, Birmingham). This design, which should be executed either in silver or porcelain, is full of rich ornamentation in the Italian style. In the original model the cup which



contains the sconce is smaller than it appears in our drawing, where it seems somewhat out of proportion to the size of the shaft, and too large for its intended use.

DESIGN FOR A HAND-BELL. By J. STRUDWICK (106, New Bond Street). We have often remarked,



that whatever fancy and ingenuity may be exercised in the production of designs, these qualities rarely achieve so successful a result as the simple appropriation of the numerous beautiful forms which nature displays either in her own wild luxuriance, or under the cultivating hand of man. A leaf out of her book, or a flower from her *parterre*, is worth a volume of imaginary devices, however curiously contrived or cunningly wrought. There is a proof of the fact in the design before us, formed on the model of the Canterbury-bell; the lower portion is composed of the flower itself; the ornamental parts of the handle being made from the buds and leaves. This design should be executed in silver in order fully to appreciate its excellence.

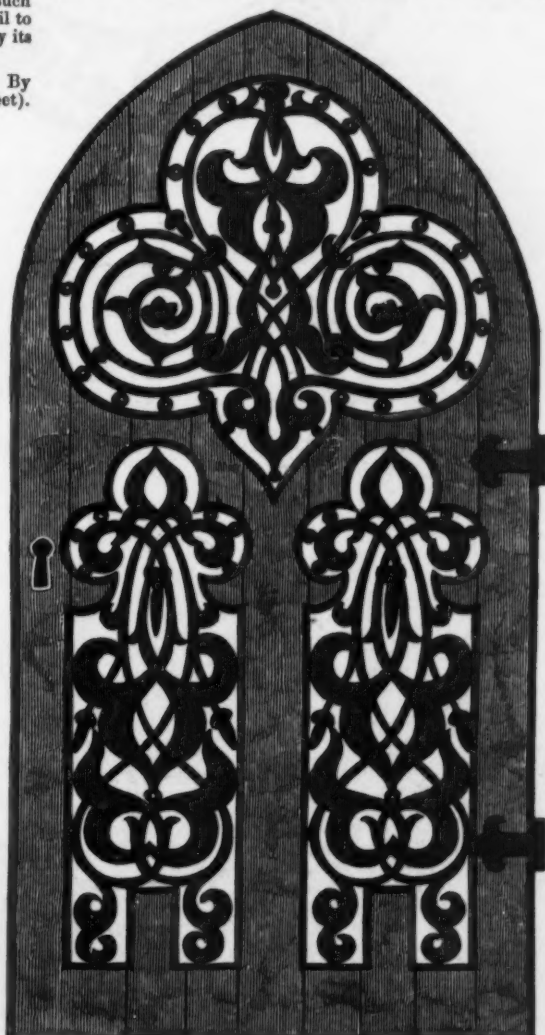
DESIGN FOR HAT-PINS. By A. FUSSELL (2, Oakley Square). If we cannot commend this design for its beauty, it is nevertheless entitled to praise as an excellent adaptation of the *grotesque* in which the sculptors and designers of times past so much delighted. We have seen, of late, several very good specimens of hat-pins from the manufactories of Birmingham; it is an object which admits of considerable taste, and is well worth the attention of the designer.

DESIGN FOR A DECANTER STOPPER. By W. HARRY ROGERS. This design, which is of extreme lightness, is proposed to be executed in silver only, the fragile nature of glass precluding the advisability of its being manufactured in this material. Its ornamentation is evidently taken almost entirely from the fruit and leaves of the vine, in a manner which is sufficiently made known by the sectional view on one side. The complete object suggests the idea of an open imperial crown, in the centre of which hangs a bunch of grapes, the curved portions being decorated with the leaf. We anticipate some difficulty in the way of its execution, but its novelty and elegance would certainly repay any amount of labour expended upon it; and our workmen are not in the habit of shrinking from trouble where their skill and ingenuity are proportionately rewarded. The combination of silver and glass is at all times very beautiful, and when applied to such objects as that before us cannot fail to please, as much by its novelty as by its beauty.



DESIGN FOR A GARDEN GATE. By J. STRUDWICK (106, New Bond Street).

The external decoration of our dwelling-houses affords but few opportunities to the mere designer for exhibiting his taste; whatever is done in this way belongs more appropriately to the architect, and is commonly effected by him, or under his immediate superintendence; but there are certain parts in which the aid of the manufacturer and artisan may be judiciously called into requisition, especially in iron-work, now so commonly introduced in and about modern mansions. The iron palisades at Hampton Court, of which we gave a drawing in our last number, show how much room there is for the exhibition of beautiful ornament in this description of work, and to what extent it may be carried out; and one has but to visit some of the old baronial halls and ancient edifices with which our rural districts are studded, to find abundant examples of similar excellence in this branch of manufacturing Art, which seems to have had greater attention paid to it in the earlier periods of our history than at present. The Italians of the mediæval ages, and the blacksmiths of the Low Countries, pre-eminently excelled in their iron-work, most of which, as it exists at present, appears to have been wrought with the hammer, and not cast. Mr. Strudwick's design for a garden gate is exceedingly beautiful; the several parts adapt themselves well to each other, and form a graceful combination of curved lines. Although especially intended for a garden, the design is equally applicable to the outer door of a church, or any other edifice.



**DESIGN FOR A DINNER-PLATE.** By H. MAYE (19, Priory Road, Wandsworth Road). The ornamental portion of this design consists of scroll-work foliated, not in a running pattern, but terminating in the centre of each division. Utility and novelty are united in the construction of the plate, the three ovals here seen being intended for the various condiments used at dinner, salt, mustard, &c.; they must consequently be hollowed out in the manufacture of the object.

**DESIGN FOR A DINNER PLATE.** By H. GREEN (63, Great Tichfield Street). Though considerable attention has been paid of late to this branch of manufacture, very little has been done combining cheapness and elegance of design. The larger object introduced below unites both these qualities: it is rich, without being over elaborated, and might, we should think, be produced at a moderate cost.

**DESIGN FOR A KEY-HANDLE.** By W. HARRY ROGERS. A slight allusion is here attempted to the purpose of this object. The key, at all times a type of bondage, is decorated with the figure of a slave, his legs wrestling with a serpent, and his shoulders supporting an ornamental yoke, which terminates in rich foliage at the top. This idea is altogether new, and very good; the figure being so introduced as in no way to interfere with the convenience or usefulness of the key.



**"THE RINGERS," a design for a BELL-PULL.** By H. FITZ-COOK (13, New Ormond Street). This composition is very elegant. Two terminal figures are here seen vehemently pulling cords which are twisted, and thus are supposed to effect the ringing of the bell, while, from the upper part, three little fellows are looking down to detect the originators of the sound. The design is highly poetical and



imaginative, and even if too elaborate to be at once executed for an object so little noticed as the



bell-pull of a carriage-gateway, is at least suggestive of an elegant work of simple ordinary character.





## THE BRITISH INSTITUTION.

THE British Institution will open, as usual, early in February; we confess we see little reason to hope that the Exhibition will be of a higher character than it has been during the last four or five years. The Directors have, it appears, determined upon appointing no successor to the late Mr. Barnard, conveying his duties to the secretary, who will be ere long called upon to give proof of his fitness or unfitness for the task. We have no desire to prejudge him; but we trust he will take warning by the errors of his predecessor; it is greatly to be regretted that the appointment was not bestowed upon some gentleman whose position, experience, and character might have been accepted as guarantees for judgment, impartiality, and integrity: we believe there were several candidates whose qualifications could not have been questioned; and we cannot conceive a reason why one of them was not selected: better no keeper than a bad keeper; but assuredly the occasion ought to have been taken advantage of for the restoration of the Gallery from the deplorable state into which it has of late years fallen.

It seems that, in future, pictures which have been previously exhibited elsewhere will be admitted into the Gallery:—thus rescinding the resolution entered into in 1844. The circular of the Directors states that "no picture or other work of Art will be received which has been already publicly exhibited, *unless by special order.*" What this special order means, or from whom it is to emanate, we cannot say; we trust, however, that it does not bear either exclusion or peculiar reference to the aristocracy of the profession. The rule, now in spirit abrogated, was made chiefly to prevent members of the Royal Academy (who enjoy great and manifold advantages over their brethren,) from claiming as a sort of heritage the best places in the British Institution whereon to hang their unsold works. Year after year this evil had been endured; pictures which had not only stood the test of a season in Trafalgar Square, but had run the gauntlet of the provinces, were sent hither as a last resource. They were rarely disposed of; but their exhibition occupied spaces, generally large, and contributed to swell the annual list of "upwards of four hundred rejected for want of room."

It cannot be denied that the experiment of hanging works that had not been seen previously, has been a failure. The Exhibitions of the last four years have been undoubtedly bad—falling from bad to worse. We fear the Directors have attributed this evil *solely* to the non-appearance of Academicians among the exhibitors: not being permitted to send old productions, they declined to furnish new, and so kept aloof from the Institution altogether.

The Directors, however, may be assured that such is by no means the real source of the evil which all must lament—the unworthy aspect of the Gallery of late years. They cannot but know that confidence has been withdrawn from them; proofs in abundance have been supplied that no artist stood the smallest chance of being judged according to his merits; that, unless distinguished by high name or high patronage, he was sure of either rejection or a dark corner. Year after year we have stated facts that were never, and could not have been, contradicted; and of these facts the Directors were fully aware. It is needless to repeat them; let us, however, merely quote the names of the four or five artists lately elected associates of the Royal Academy, and ask which of them owes an iota of his reputation or income to the British Institution—Ward, Frith, Frost, Egg? We might easily adduce evidence that the majority, if not the whole of these artists, had abandoned the Institution in disappointment—may we not say in indignation and disgust!

The Directors of the British Institution are noblemen and gentlemen of lofty station and of unblemished fame, and not that only; they are, for the most part, patrons of Art, and foremost in all that tends to glorify and benefit their country; but it is notorious that they have left the Institution to the tender mercies of self-

interested underlings. The Exhibition is formed usually, while they are away from London; and we venture to assert, without the fear of contradiction, that not one of twenty of them sees the collection until the day of private view—when gross acts of omission or commission cannot be remedied; when indeed it is in a great degree idle to consider

"The sad varieties of pain"

to which many have been subjected by official ignorance, heedlessness, or turpitude.

There was but one way of preventing a recurrence of this annual mischief: the appointment of a gentleman responsible first to the directors, next to the artists, and next to the public. Unhappily, the opportunity has been, this year, lost; and we repeat we have therefore little hope, that the Exhibition of 1849 will be a whit better than the Exhibitions of the four years preceding.

## CORRESPONDENCE.

## PROPOSAL FOR A VERNON MEDAL.

To the Editor of the Art-Journal.

ON several occasions, discussions have arisen at our house on the subject of a testimonial to Mr. Vernon (in acknowledgment of his gift to the Nation), from those who, as amateurs, or as artists, have equally profited by his generosity.

Many schemes have been suggested, but the following appears to be worthy of attention, as it identifies Mr. Vernon's memory for ever with that profession with which he was associated during his life.

It is, that a sum of money be raised by subscriptions; the interest arising from it to be expended on a medal, to be called The Vernon Medal, and that this medal be annually awarded, as an honorary distinction, by the President of the Royal Academy, to meritorious students in the Academic class.

Towards this object we have already received several subscriptions, which we trust, ere long, to pay into the hands of a committee formed to carry out the scheme.

PAUL AND DOMINIC COLNAGHI.

[We have submitted this letter to Mr. Vernon, and are authorised to state that he cannot disapprove of a plan that tends to identify his name with the Art he loves, and the advance of which he earnestly desires. Averse, as he would be, to any project that might have the semblance of pressing him before the public, he cannot object to that which makes him, indirectly, the means of encouraging the student to thought and labour—the only paths to distinction. Such was, indeed, mainly his purpose in presenting his collection to the National Gallery, and if the artists and friends of Art think it may be aided by the mode here suggested, it is impossible that Mr. Vernon can feel otherwise than pleased to see it carried out.]

## THE FEMALE SCHOOL OF DESIGN.

SIR,—The parents, relations, and friends of the pupils in this School are grateful to you for having exposed a system which, if not intended to bring about its ruin, is unquestionably calculated to do so; and thus to destroy not only a very important branch of the government establishment, but the only branch of it that has worked well, and been free from those "squabbles" which have been perpetual in the other branches, effectually preventing it from achieving much public good.

Surely it is worse than scandalous that some fifty or sixty young women should be subjected to innumerable petty annoyances, totally needless; located in premises where the light is bad and insufficient, and even where there is not a single advantage for study; to say nothing of the lodging provided for them being in one of the least reputable of London thoroughfares; while half the sum, paid for the upper part of a tallow-chandler's house, might have sufficed to procure suitable and convenient lodgings for the secretary, whose rooms at Somerset House would have been more than ample to accommodate the female pupils, comfortably and respectably.

I sincerely hope the Board of Trade will interfere in this unfortunate affair. The tallow-chandler's apartments have been taken for a year; the year's rent must be paid; but it is better to sacrifice the sum than to permit the degradation to

continue,—at all events the secretary might be removed thither.

## THE GUARDIAN OF A PUPIL.

[We earnestly hope the attention of the Board of Trade may be directed to this matter. Some evil genius is busy to work the ruin of this Institution; scarcely a month passes which does not furnish some proof of its bad management; the chief school is in perpetual hot water, and the removal of one cause of offence seems to be only the introduction of another. In the Provinces affairs appear equally confused. Of the Glasgow School we have given some report; but no explanation has yet been accorded of the circumstances which led to the removal of Mr. MacManus, and the appointment in his stead of Mr. Wilson, whose Report caused the dismissal of the gentleman whose successor he became; neither have we been informed why Mr. Wilson is no longer Provincial Inspector—an office to which he was appointed when he ceased to be Director, and in which he followed Mr. Poynter, who is now one of the "Committee of Management," Mr. Poynter having been a Member of the Council from which he retired to become the Provincial Inspector—a paid officer. These matters are very mysterious, not to say suspicious; and ought to be explained. Mr. Wilson, at all events, stands in a position which we grieve to see him occupy; for his case stands thus: during one of his Provincial visitations, he made, as Provincial Inspector, a Report, the result of which was that the Board of Trade discharged Mr. MacManus the master, and appointed the very same Mr. Wilson in his stead;—thus getting rid of a Provincial Inspector (an office we believe not to be again filled up), upon terms very easy to all parties, except Mr. MacManus. Meanwhile, a large majority of the pupils of Mr. MacManus memorialise for his return, and quote the compliments annually conferred upon him, for his zeal, attention and ability, by the Trustees of the School. The inevitable inference from all this is—that Mr. MacManus satisfied everybody connected with the School, except Mr. Wilson. We repeat that as a gentleman and a man of honour Mr. Wilson is bound to explain these circumstances away; and we render him a service in enabling him so to do.]

## PICTURE DEALING.

THE following occurrence can only be regarded as an example of self-delusion to an extent almost unparalleled. A man of great wealth, a sugar-baker of the highest respectability at the eastern extremity of the Metropolis, became infected with the desire of forming an extensive collection of pictures. Certainly it is no wonder that with the craft so skilfully applied by low dealers, some individuals should occasionally be entrapped in their meshes; but that a gentleman of large fortune should be immolated to a vast amount of money by three or four illiterate persons, is passing belief. The constant efforts on our part, aided by the press generally, we imagined had reduced such nefarious transactions to merely occasional occurrences between parties playing the knave and fool to their hearts' content on a small scale. But here we have to record the expenditure, as it is currently reported, of nearly forty thousand pounds in pictures purchased of some three or four advertising dealers. Their names are known to us, and we are well aware they are intimately connected—nay, closely associated—in their trading affairs with each other.

If we look over the advertisements of the daily papers, we find no lack of single pictures, under peculiar circumstances. Small collections of gentlemen going abroad, and with every shade of excuse, are most temptingly offered, with the sly proviso, that no dealer need apply. Among other schemes one advertiser announces that many a picture possessed by some gentleman, that was considered worthless, turned out to be of great value when the said advertiser had restored it; and another wishes to tell the amateurs that many of them are blessed with riches, but are ignorant of its possession. This conjuror awards the wealth to its right owner, by being permitted to clean his picture, which will prove a first-rate highly valuable original after passing through his hands.

For some months past a long and very expensive advertisement has been almost daily repeated, entitled "The New Discovery!" being a varnish imbued with the virtues of quackery, as a cure for all evils incident to pictures, price one guinea per bottle. The capacity of the bottle is not indicated, whether merely the size of a thumb, or the more expanded form of a magnum bonum; but the persevering repetition for months of an expensive announcement in the leading daily journal is an unerring sign that the race of the deceived is no more extinct than that of the deceivers.



## THOUGHTS

CONCERNING ART AS APPLICABLE  
TO MANUFACTURES.

## INTRODUCTION.

SIR.—For some years past your wide-spread journal has been the organ of all matters concerning Art in every department. Under your superintendence it has reached its present importance, and amongst the services it has rendered to the cause of Art may be numbered those which have emanated from the attention you have yourself given to Art, as applied to manufactures, and the interest you have awakened in others to this useful and important branch. No more appropriate place could therefore be selected than the pages of your journal for the few thoughts I have to offer on this subject, should you deem them worthy the space they will occupy. Others must determine their practical value; I offer them to you as humble additions to the many contributions you have already received towards the further spread of BEAUTY in its application to UTILITY.

I do not know that I need trespass much on your space. What I have to say will relate to certain simple principles graphically illustrated, and such as a workman may readily comprehend and practise. I would endeavour to furnish the intelligent artisan with some materials which may excite his thoughts, and actively employ them, and render him more animated and interested in his occupations.

I am the more tempted to address myself to the practical man, because many of the valuable inventions and improvements which have increased the comfort, prosperity, and advancement of the human family, have been contributed by him, whose whole mind being engaged on one particular object, is likely often to evolve new and useful thoughts. Much of the beauty we at present possess we have derived from our continental neighbours; but it does not follow that this must continue to be the case. Our own artisans are generally reputed as amongst the most adroit in manufacturing, and fashioning materials of every kind. This shows their skill and intelligence: these powers being placed under artistic guidance in our Schools of Design, it is not unfair to suppose that our native productions may equal, and perhaps eventually surpass others, as well in elegance of form, as in beauty of fabrication.

It may be said that, of late years, Art has been more appreciated by the English nation than formerly. Absorbed in commerce or politics, her sons unconsciously overlooked the enjoyment it supplied, or forgot its many claims to their attention. Generally speaking, painting and sculpture have alone been regarded as productions of Art. Many, to whom their ancestors have bequeathed works from the chisel, not having that knowledge of Art, or that natural and inborn feeling for it, which would prompt them to seek gratification from its resources, suppose themselves indifferent to, or unworthy of its claims. They are, however, neither so indifferent, nor so regardless as they may appear to themselves, or to others; nor is Art, as generally imagined, so exclusively confined to the productions issuing from the artist's studio.

He whose whole mind has been engaged in every variety of commercial enterprise, and whose unwearying exertions have made his "purse plerotic which erst was gaunt," betakes himself to enjoy the *otium cum dignitate*. What is the first step?—the purchase of an estate. What the condition?—that it must be beautiful. A house or a mansion is required: that also must be beautiful—and the furniture no less so. When nature does not supply, in kind or degree, the beauty sought, recourse must be had to Art.

On the estate the landscape-gardener is appealed to, to clear away redundant foliage, and open out new and beautiful prospects, or, where it is scanty, to plant with a view to the beautiful and varied grouping of the trees; a river must be turned; lakes supplied; lodges built or altered; bridges constructed, and approaches, walks and drives made, so that every feature of

beauty may be seen to the greatest advantage. The architect must design—Gothic, Grecian, or Elizabethan. Examples of beauty are sought from every period, and have been at every subsequent period, more or less, directly copied. If exactly followed, it was because of their unquestioned beauty; if changed, to suit any peculiarity of ground, aspect, or necessity, it has always been with the idea of obtaining more beauty. The conditions are, not only that it shall be adapted to every purpose of life, but beautiful withal: and so with the furniture, decorative or useful, from the most to the least important article; the desire is always eager to possess as large a share of beauty as possible, and to obtain all the embellishments Art can supply, even to the decoration of food. Without Art, where is the difference externally between the rich man and the poor man, the man of refinement, and the boor,—the palace and the cottage?

All having the means to obtain Art, strive in various ways to possess it, though not equally discriminating in their choice. All mankind is subject to its influence, more or less; the civilised man and the savage. All derive enjoyment from it, but not in a like amount or degree. The full enjoyment of Art depends, as in other cases whence mental enjoyment is derived,—on EDUCATION.

The most indifferent are influenced by it in a degree greater than they themselves imagine. For all material wants the estate need consist of nothing beyond what will supply sheep and oxen, game, fruit, and vegetables. The house, with bare walls only, would yet shield from the scorching or inclement seasons; a deal table, a stool, a wooden trencher, a horn drinking-cup would be sufficient adjuncts to the repasts which sustain life. The nobles of bygone days had little more. Now, however, who will be content with such a limited supply? Let those answer who enjoy the luxurious contributions of Art, and who are surrounded by its refinements and its blandishments. Let such imagine their halls, their apartments, and their banquets suddenly bereft of all which Art has contributed to their adornment; let the elegant, the sumptuous, and the elevating beauty be exchanged for bare and blank necessities.—Would they then feel as now they feel? Could they in their deserted halls feel as the same beings? Impossible. These questions apply equally to those who have the smallest share of Art, as to those who have the most abundant,—the same reply will be given. All are subject to the pleasing impressions of Art, and all seek it as a necessity in some shape or other, although it be often acknowledged as a luxury only, or its presence recognised but in pictures or statues.

It is not necessary here to describe and define distinctly the manner in which Art affects us, or its influence over us: sufficient that it is daily, nay hourly demanded, and that it is indispensable to the comfort and pleasure of our existence. Without it, nations would lose half their sources of wealth and distinction; wealth its external manifestations, rank and refinement their insignia. Imprinted on all things surrounding us, and perpetually the subject of our contemplation and conversation, it constantly adds lustre to our mental faculties, elevates and refines our emotions, and ameliorates our social and moral nature.

Beauty, wherever and in whatever displayed by the civilised of all nations, has been sought and admired. Man, at every period, as his intellectual being has advanced, has endeavoured to give to the work of his hands, whether for utility or ornament, forms of beauty: never content with contributions to personal ease and comfort, unless something be superadded satisfactory to his sense and perceptions of the beautiful: and he fabricates forms of beauty, or justly appreciates them only in proportion as his natural powers have been cultivated. It is the same sense differently developed which directs the operations of the tattooing needle in the hand of the savage, as the chisel in the hand of the sculptor. The former employs his rude imagination to decorate his own form: the latter, deeply impressed with that beauty which intense contemplation and earnest study has discovered, aims to give a like form to the shapeless marble,

nor rests content until he produces an all but breathing imitation of his matchless prototype.

Beauty of colour may be appreciated naturally, but in any high degree only as the fruit of education. The power to see, combine, and arrange colours in harmony is essentially a natural gift, like an ear for music, and some individuals have possessed this power in a remarkable degree, whilst there have been, and still are many whose sensations are so entirely dead as to mistake one colour for another, such as blue for green, or black, and some again are wholly unconscious of red.

The Indian who decorates his person with beads, furs, and feathers, arranges them so as often to produce very harmonious effects of colour. When he would add further decoration by pigments, like the infant, his untaught eye perceives greater beauty only in the brilliancy of the colours, but if he attempt form, as in his idols, his productions are the masterpieces of all that is hideous, repulsive, uncouth, and extravagant. Such are the failures of uncultivated nature. The Chinese, as regards a sense of the beautiful in form, are almost as benighted as the savage. We see, it is true, in the various specimens of their manufacture which have reached us great taste shown in the arrangement of colours, but too frequently on very barbarous forms.

The love of the beautiful in form would seem to be connected with that polish and refinement which education generally imparts to every faculty and feeling, if we may judge by the Greeks, who have left a rich inheritance of the purest form, universally admired. It may fairly be deduced from this that the production of beautiful form is superior to colour, since the barbarian may arrange or even produce beautiful colour, but never beautiful form.

Art has a universal influence, great in proportion to the degree of beauty it presents. The constant presence of beauty increases our love of it, and our power to distinguish the most perfect, or to observe the least alloy of deformity. There is no object so trifling but may receive its impressions of grace and beauty, and yield its measure of pleasurable sensation. That study therefore cannot be deemed unworthy which aims to enhance the beauty of the most humble.

Believe me,

Yours truly,

J. D. HARDING.

3, Abercorn Place, Dec. 1.

## INO AND BACCHUS.

FROM THE GROUP BY J. H. FOLEY.

THE exquisite group of Ino and Bacchus, by Mr. Foley, belongs to that order of sculpture which at once fixes our admiration by its exceeding beauty of conception and exquisite delicacy of treatment: the graceful and easy attitude of the principal figure, and the apparently unstudied natural position of the boy, are unsurpassable. The composition of the group is faultless; the symmetry of the female form has never been better developed, whether we regard the whole or any detached portion; and the accessories are so introduced and arranged as materially to augment the beauty of the composition and enrich it. There are hundreds, doubtless, in the metropolis who have seen the work, and who will readily bear us out in the assertion, that few, very few modern sculptures equal, none absolutely go beyond, it. If the artist should never execute another, he has here done enough to place himself in the ranks of the foremost men of the age. The Earl of Ellesmere has evinced his taste and judgment in selecting Mr. Foley's group, which is most delicately sculptured in marble, to adorn his new and princely mansion now erecting in Cleveland Row. It would be a manifest injustice to Mr. Roffe, who has engraved this plate, were we to pass unnoticed the highly satisfactory manner in which he has executed his task; we have rarely seen the texture and delicacy of marble more truly defined, while he has most happily caught the playful expression and attitude of the two figures, rich as they are in all the attributes of classic beauty.





INO AND BACCHUS

FROM THE GROUP IN MARBLE BY J. H. FOLEY.  
IN THE COLLECTION OF THE RIGHT HONORABLE THE EARL OF ELLESMERE.

THE DRAWING BY F. R. ROFFE.

THE ENGRAVING BY W. ROFFE.

LONDON, PUBLISHED FOR THE PROPRIETORS OF THE ART JOURNAL.

PRINTED BY W. ROFFE.

22 JU 52



## THE ILLUMINATED LITERATURE OF THE PRESENT DAY.\*

AN important feature of our age is the modified revival of old customs, pursuits, and operations. Arts which had slept for centuries have been re-discovered during the last few years; antiquarian investigation has placed before the public examples of the industrious talent of our ancestors, and modern science has originated means for producing similar works with unheard of facility. The light which has recently been thrown on the fabrication of stained-glass, of enamel, of niello, of embossed leather, and many other Arts of mediæval birth, has proved successful in furnishing a variety of vehicles for the infusion of the beautiful, and a large field for the efforts both of designer and manufacturer. The introduction of moulded bricks, which have been proved by a Correspondent of the *Archæological Journal* to have been used in some parts of England at a very early period, has greatly facilitated the employment of architectural ornaments in buildings, while the adoption of gutta percha, and many other novel substances, has made the elegant designs of antiquity easily and cheaply transferable to book-covers. Nor have books themselves been less subject to the influence of the same spirit. The best illustrated literature of the day is a happy blending of past and present, an engrafting of the decorative feeling of ancient missals upon the scientific principles of the nineteenth century.

The caligraphic gems which have descended to us, and are preserved in public and private libraries both here and on the Continent, contain the most dazzling memorials of the successive changes which style underwent from the Anglo-Saxon period to the sixteenth century. In the earliest examples we find that intricate profusion of interlaced work which exhibits itself in the first artistic attempts of every people; this gradually gives place to a purer taste, wherein foliage occupies a prominent position, and which is in turn succeeded by conventional forms, covering each page of vellum with magnificent combinations of line and colour on the one hand, subdued by neutral tints, and on the other illuminated with gold. And all must be alive to the exquisite beauty of those decorations which, in the fifteenth century, were adopted to form the borders to copies of the Sacred Volume, or of the Poets and Romancists of the day, consisting almost entirely of sprigs of wild flowers, closely painted from nature, and placed upon a field of gold. But this fashion was eventually swept away, and the art of illuminating, majestic in its decline, was, when superseded by the invention of printing, honoured by the high Art of Julio Clovio, and the classical enrichments of Francesco Veronese.

It was, until recently, a complaint that these splendid productions were inaccessible to the public, while they might prove of immeasurable service not only to the student of design, but to a vast number of other classes. The advantages they offer to the antiquary and the historian are only to be compared to those they hold out to every individual connected with the Arts, from the architect to the simple artisan. Strutt, and a host of writers of less celebrity, have proved to what an extent the development of historical costume is indebted to the preservation of these brilliant records, and the decorator in the composition of his designs does well to turn to the borders of illuminated books for assistance, finding there the most perfect harmony of colour, the purest combination of ornamental forms, and the choice of subjects both from the animal and vegetable kingdom, of the greatest propriety for the purposes of his Art. All obstacles to gaining access to these

\* "Maxims and Precepts of the Saviour;" being a selection of the most beautiful Christian precepts contained in the Four Gospels; illustrated by a series of illuminations of original character, founded on the passages—"Behold the fowls of the air," &c.; "Consider the lilies of the field," &c. By the Illuminator of the "Parables" and "Miracles."—"Ecclesiastes; or, the Preacher." From the Holy Scriptures. Being the twelve chapters of the Book of Ecclesiastes, elegantly illuminated, in the missal style, by Owen Jones.—"The Song of Songs, which is Solomon's." From the Holy Scriptures. Being the eight chapters of the Song of Solomon, richly illuminated, in the missal style, by Owen Jones.—"A Record of the Black Prince;" being a selection of such passages in his life as have been most quaintly and strikingly narrated by Chroniclers of the period. Embellished with highly-wrought miniatures and borders, selected from various illuminated MSS. referring to events connected with English history. By H. N. Humphreys. Longman & Co.

treasures are now fast dying away. Mr. Henry Shaw was one of the first to repeat, by coloured engravings, portions of ornament, and some few miniatures selected from the best and most interesting of them, and so cordially were his efforts received by the public, that other gentlemen felt authorised to follow his example upon an extended scale. And while France was ushering into the world the "Paléographie Universelle" of M. Silvestre, perhaps one of the most wonderful specimens in existence of the union of laborious skill and expensive execution, Mr. Henry Noel Humphreys was preparing for the libraries of all persons of taste in this country, his work on "The Illuminated Books of the Middle Ages," a work brought out upon a liberal scale, exquisitely printed, and conveying a perfect idea of the range of successive styles in MS. decoration, from the time of the illumination of the Durham book in the seventh century, to the decay and eventual disuse of the Art in the seventeenth. To possess this book is almost to possess a number of original works, as far as value for reference is concerned; and a glance at the volume is sufficient to show the capabilities of the plates it offers. The illuminated books of the middle ages, of whatever period, contain principles of design consistent with the times in which they are executed, and untiring indeed must have been the labour of the cloister from which emanated a stock of MSS. so large that, after a lapse of many centuries, they yet occupy a spacious and valuable portion of our national and collegiate museums. The architect may do well to study from these glorious receptacles to assist him in the restoration of edifices whose style may be either doubtful or indefinite; the artist will find subjects treated with that chaste simplicity of feeling which is so much wanted in our day; and the ornamentalist will find arabesques, whether in the foliated style of the fourteenth, the natural style of the fifteenth, or the grotesque and semi-Italian style of the sixteenth century, which will not only bear repetition as ecclesiastical decorations, but often surpass any which his own inventive fancy might have originated.

Of such value and importance are ancient illuminated MSS., and thus ably have they been perpetuated and illustrated by modern perseverance; but it is also necessary that we should glance at the effect which the publication of them has had upon the pictorial literature of the day. Majuscles, or initial letters, have become fashionable and popular in works of even minor pretension, and they generally display the evidence of an improving spirit. The title pages and chapter headings of many new works also show, by their ornamental foliations printed in colours, and occasionally relieved with gold, that the taste of the times has been materially influenced, if not altered, by the dissemination of our forefathers' designs. Not many years back all colour seemed to have been discarded, leaving only black and white, and the neutral tints; now, on the other hand, colour is pre-eminent. Polychromatic decoration is finding its way to our walls and ceilings, in some instances to our furniture, sometimes to the covers of books and albums, and constantly to the embellishment of music. Indeed, much praise is due to Messrs. D'Almaine, of Soho Square, for the care and skillfulness with which, under their superintendence, many beautiful frontispieces to music have been executed in printed colours from designs in mediæval taste. Every thing shows that an appreciation of colour, as a vehicle for conveying sentiments of pleasure, is on the increase, and we think that a feeling for harmony of tints is equally progressing. The gross violations of consistency in this respect with which the eye was assailed at the introduction of the Art of printing in colours into this country, are no longer met with; and the ornamental designs which now form the borders of books are superior, though not less original, from the fact, that ancient MSS. have been suggestive in their creation.

The foregoing remarks have been rendered necessary at this time by the publication by Messrs. Longman of four illuminated works, which do equal credit to the spirit of the publishers and the skill of the artists whose services they have engaged. The first is entitled "Maxims and Precepts of the Saviour," and consists of a selection of the words which fell from the lips of our Lord on earth, surrounded by ornamental borders of birds and flowers, printed in gold, silver, and colours. However, as this is the least successful performance of the whole, we willingly pass it by to speak of those with which we are pre-eminently pleased. The name of Owen Jones is one which has for a considerable time occupied an honourable place in public estimation. His work on the decorations of the Alhambra will ever be a standard book of reference for Moresque ornament, and his subsequent designs for illuminated borders, &c., have received from us their meed of approbation. But it has been complained

of the compositions in question that they partake too much of Moorish character to be really what they profess, viz., imitations of the missals and other manuscripts which were illuminated in Europe during the period of Gothic Art. Such a complaint cannot, however, be urged in reference to the books now before us. If anything of eastern character be distinguishable in them, it is only so much as produces additional grace to the exclusion of some portion of mediæval grotesque. "The Preacher," a large quarto, containing the book of Ecclesiastes, is a splendid production, the pages alternating between masses of dazzling gold and colours, and the more sober effects derivable from a faint use of red, blue, and black, in lines which have the appearance of being made with the pen. The title page of this book is in itself a complete galaxy of magnificence. The cover, designed by the illuminator, is of wood, stamped, we believe, from a pattern carved by W. G. Rogers, and nothing, as a binding, could be thought of more in character with the interior. The next book, by the same artist, is an edition of "The Song of Songs, which is Solomon's," executed with equal taste, and having in each leaf borders and groups of foliated ornament in solid colours heightened with gold. The cover is of stamped leather, beautiful in design, and very careful and correct in execution. We now come to a small octavo, less full of bright colouring, but possessing many claims upon our estimation. It is the production of Mr. H. Noel Humphreys, and is entitled, "A Record of the Black Prince," being a selection of such passages in his life as have been most quaintly and strikingly narrated by chroniclers of the period, embellished with highly wrought miniatures and borders selected from various illuminated MSS. referring to events connected with English history; and the cover of the book is tempting, being ornamented in a heavy black material, with the arms of Edward, the Black Prince, enriched by an agreeably designed border of Gothic cusps and tracery. The illuminated miniatures throughout the book are beautifully managed, though somewhat sparingly distributed; and the view of the tomb of the Prince, at the close of the volume, is worthy of all praise. In a word, these examples of the illuminated literature of England at the present day do credit to all parties who have been engaged in producing them, and will doubtless obtain the support of all persons of taste, and be found on the table of every lover of the graceful or the delicate in Art.

## PAINTING IN OIL.\*

By all who interest themselves about the appliances and means of the old masters, these two volumes will be regarded as an invaluable contribution to Fine Art Literature. They are the result of a commission confided by Government to Mrs. Merrifield in 1845, to proceed to Italy with a view to collect as far as could be effected, all authentic information as to the materials employed by the earlier Italian painters. Mrs. Merrifield is already in the enjoyment of reputation as the translator of the treatise of Cennini, and as a writer on works on fresco, and it is doubtless to the knowledge of Art evinced in those works to which she is mainly indebted for this important commission. The first volume contains a long introduction of three hundred pages, divided into six chapters, the subjects of which are respectively—On the State of Society and of the Arts during the Middle Ages, Miniature Painting, Mosaics, Glass, Gilding and other Arts, Painting in Oil. The remainder of the first volume is occupied by the manuscripts of John Le Beque, with those of S. Audemar, of Eracelius, and of Alcherius.

Jehan le Beque was a licentiate in the law and Notary of the Masters of the Mint at Paris, and compiled this work in 1431, being then in the sixty-third year of his age, from a collection of papers on Art, in the possession of one Jehan Alcherius, or Alcerius. The original is in the Bibliothèque Royale at Paris; it is written on paper, and is numbered 6741. Jehan le Beque was not a painter, not even an amateur, as it would appear, otherwise he had been at more pains, with more effective means at hand, to avoid the inaccuracies into which he has fallen; nor do we learn that Alcherius was a painter, but he was evidently an ardent lover of the Art, and a man of acquirements much superior to those of Le Beque. Of the vocation of Alcherius we are not informed. The earliest notice of him is in 1382. In 1398 he was at Paris, and wrote his

\* "Original Treatises on the Arts of Painting in Oil," &c. By Mrs. Merrifield. Published by John Murray.



treatise "De Coloribus, &c." from the dictation of Jacob Cona, a Flemish painter, and from that time nothing more is known of him until 1409, when it appears he was at Milan engaged in copying recipes from a book lent him by Fra Dionisio, a monk of the order of St. Mary. In 1410 he wrote on the preparation of ultramarine, and was collecting recipes at Bologna; and in the same year he returned to Paris, where he employed himself in the arrangement of the material he had thus obtained. Twenty years afterwards his manuscripts were in the hands of Le Beque, by whom they were probably arranged in the form in which they now appear. The date of the manuscript of Pebras de S. Audemar, or Pierre de St. Omer, is doubtful; the writer was a native of, or at least a resident in, the north of France. Of the history of Eraciulus nothing is known: even his country and the date of his work are undetermined. Only two ancient copies of Eraciulus are known, and both are bound up with MSS. of Theophilus. The most ancient is in the library of Trinity College, Cambridge. It was discovered by Raspe, and was published by him in his work on oil-painting in 1801. The first and second books of Eraciulus, consisting entirely of recipes, "De Coloribus et Artibus Romanorum," is written in Latin hexameters. The second volume of the work contains the Bolognese manuscript—the Marciana—the Paduan—the Volpato, and the Brussels manuscripts, together with extracts from other papers.

The Bolognese manuscript is supposed to be of the fifteenth century and belongs to the library of the Convent of S. Salvatore, at Bologna. This manuscript was taken, it appears, to Paris, where it was stamped "Bibliothèque Nationale." Its existence was first publicly announced in 1842. Neither the date nor the writer of this manuscript are known, but it is supposed to have been written about the middle of the fifteenth century. Like others of these early MSS., it is rather a collection of recipes than a compendious treatise. Five of the seven books treat of the preparation and manufacture of blues, greens, and lakes; the sixth is devoted to the composition of "porporino," an imitation of gold; and the seventh prescribes a practical course of painting according to the precepts of one Magister Jacobus de Tholeto. This MS. occupies nearly three hundred pages, and is followed by the Marciana MS., which is in the library of S. Marco at Venice. The latter consists of recipes in medicine, surgery, farriery, painting, illuminating, gilding, &c., and is believed to have been written about the beginning of the sixteenth century. Among them are some with which are associated the names of Andrea di Salerno, Frate Venetiano, Sansovino, Giovanni da Udine, Fundano, &c. The Paduan MS. is considered to be Venetian; it is on paper, but there is no date, nor does the name of the author appear. Like the preceding, it consists only of recipes, many of which are curious. The Volpato MS. is entitled, "Modo da tener nel Dessinger," and is believed to have been composed in the latter part of the seventeenth or the beginning of the eighteenth century. Giovanni Batista Volpato was a painter, and a pupil of Novelli, who had studied under Tintoretto; he was born at Bassano in 1633, and eventually settled there and instructed several pupils. The substance of this document is given in the form of a dialogue between two students, an elder, and a tyro; the former explaining to the latter all the technicalities of Art according to his method of practice. The Brussels MS. was written in 1635, by Pierre Le Brun, and is regarded as a description of the practice of the French School of that period, and seems rather addressed to amateurs than painters. This writer treats of painting in distemper and fresco-painting, painting on glass and the composition of colours. The eighth chapter is entitled "Secrets in Painting," and among those secrets we find the now well-known precept which excludes white from all flesh shadows. "The author also advises the use of mineral colours, which were to be previously ground with oil," but if he intends this for flesh painting the experience of the present day is against him. In his enumeration of "les plus excellens peintres de l'univers," he calls Rubens a "tres habil homme," and says that Vouet is "estimé des meilleurs d'aujourd'hui." These, with some other observations show that his information relative to the great painters of his time, and the old time before him, was limited and inaccurate.

The days of the garçons de l'atelier are gone; it is now no longer necessary to keep the muller going every day, or on certain days of the week. When every painter was his own colour-manufacturer many had their *segreti per colori*, and some communicated them freely to their pupils. It is, however, highly interesting to peruse these ancient MS., of which we believe that very many have perished or been lost; for in Italy alone there must

have been many more of these documents than are now known.

In the first volume Mrs. Merrifield gives the results of conversations which she had with living Italian painters on the methods of the Old Masters. The colours employed by the Venetian painters were of the commonest kind, as in the present day, because the commonest colours are the best. The method of Titian and the materials he used are tolerably well ascertained; it is believed that the Venetian manner was to lay the whole of the flesh in with black and white, modelling the parts very accurately, and then working over that with ordinary flesh tints of ochres, vermilion and lake. Signor C., a Venetian artist, says that Titian laid in the subject with colours *approaching nature*, and that he always painted the shades *cold*. Signor D., another Venetian painter, says that Gian. Bellini, Titian, Giorgione, Bonifazio, and the two Bassani painted their shades *warm*, and the first flesh colour *very rosy*. The fact is that any man who paints earnestly from nature will perhaps never work out two pictures precisely in the same manner; genius is not to be fettered by dry rules; the methods of Titian have long been the philosopher's stone of Italian Art, and if it were discovered, in detail,—the particular colours used in particular pictures, the manner of dead colouring, of scumbling, shading and glazing,—the next object would be to impetrate the gift of the genius of Titian.

The present Art-movement in this country has brought forth many highly useful treatises both on practice and theory. The really sound principles propounded in these ancient documents are still adhered to, though in bulk they may be classed among the curiosities of Fine Art literature. The volumes throughout, with the notes and introduction, bear evidence of the experience and earnest application with which Mrs. Merrifield has discharged the commission intrusted to her.

#### THE ROYAL GENERAL ANNUITY SOCIETY.

We believe the habit of indiscriminate charity-giving, without inquiring whether those who solicit alms can or cannot help themselves, is a serious offence against, and a positive injury to, the well-doing of society. To instruct the needy how to help themselves may be considered a state service, as truly as that to give to those who either will not work or squander what they earn, is an encouragement to pauperism deliberate and determined. But while we condemn the habit of promiscuous alms-giving, there are two classes who have such unquestionable claims on society, that there can be no doubt there is a positive duty imposed upon us for their relief—the parentless young, and the infirm old.

In a well ordered community a friendless child would be a thing unknown; but youth, no matter under what circumstances it be placed, has its treasure-store of hopes; whether realised or not, they are in themselves a Happiness. The world is all before the young; if it rain to-day, the sun may shine to-morrow; if the up-hill of life has its toils, it has, at least, the ideal of a better prospect when the summit is attained. This, as far as this world is concerned, is denied to those who, amid storms and trials, disappointments and deaths, have proved that "All is vanity and vexation of spirit." The wealthy, old in pampering and pride, get at odds with the world, its aches and its pains, its diseases, engendered by luxury; its cares, to them only the embarrassments of riches; its anxieties, how to part with the treasures heaped one upon the other in old ancestral descent, or piled by the stained hands of greedy speculation. How different the feelings of those whom the General Annuity Society would seek and comfort. Our attention has been especially drawn towards the Charity by the polling paper, which shows that there are sixty-one candidates, of whom three only can be elected in January. Sixty-one candidates, from the middle classes of society, panting to obtain an annuity of from 18*l.* to 24*l.* a-year! These candidates had all—to quote a simple phrase, full of overflowing of the saddest retrospect of life—"seen better days!"

Sorrows and privations have accompanied, and goaded, and taunted, and accelerated their progress down the hill of life; and were it not for this almost forlorn hope, their transit from the work-house to the grave must be certain, and we would hope, speedy. If friendless infancy claims sympathy from our hopes, Old Age has a claim on our gratitude. Here are strong claimants, indeed! It is useless to endeavour to trace back the origin of their misfortunes. In a commercial country we hang upon each other like swarming bees, and if a link is

broken, those beneath are loosened from their hold. If the peer does not employ the peasant, the peasant starves; if the gentleman does not pay his bills—ay, and punctually—the tradesman is ruined; every year hundreds are rendered "unfortunate" by circumstances over which they have no control. The young rally—they fight on the battle of life, and frequently come off victorious; but the diseased, the aged, sink beneath the infliction. No matter how well their duties have been discharged, no matter how "well to do" they have been, no matter how ready to succour others, misfortunes hurry them towards a friendless grave. Age, as we have said, bears so heavy a "fardel," that riches and rank fail to lighten it; how then must the wayfarer sink beneath its burden, who has every ill added to the one of declining nature! For the sake of the future we are bound to care for the young; but a still higher feeling commands our attention and tenderness to the aged. The constitution of this most Christian Society embraces very important objects—affording relief to decayed merchants, bankers, professional men, master manufacturers, tradesmen, their widows, and clerks, and to single females, daughters of persons in these valuable classes of the community.

Various as are the institutions of our great Metropolis, there was not one which existed, until the establishment of this society, having for its object the relief of such distressing cases as are daily occurring. Who is there at all in prosperous circumstances not constantly appealed to to aid the needy—where age and distress render it utterly impossible they should assist themselves. This society only calls for moderate subscriptions to carry out its purposes; and the satisfaction of aiding, not one, but many, is surely rich interest for the money devoted to its support. There is no possibility of imposition: the claims of the applicants are thoroughly investigated, and every effort used to alleviate their distress. Surely at this season, and under the proud and happy circumstances in which our noble country so gloriously and pre-eminently stands, we are more than usually called upon to offer up our "prayers and oblations," as evidence of gratitude to Him who hath placed a girdle round our Islands. No charity—not even those for whom we have so frequently and so successfully pleaded in these pages—deserves better support than this "Royal General Annuity Society." A. M. H.

#### MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—The 9th of December being the eightieth anniversary of the foundation of the Royal Academy, a general assembly of the Academicians was held on that day, when the following distribution of premiums took place:—To Mr. F. Cowie, for the best copy made in the school of painting, the silver medal; to Mr. E. Eagles, for the best drawing from life, the silver medal; to Mr. W. Jackson, for the best model from the life, the silver medal. To Mr. J. Bidlake and Mr. C. A. Gould, silver medals were awarded, for drawings of the Whitehall front of the Banqueting House; to Mr. F. Clark, for the best drawings from the antique, the silver medal; to Mr. J. Kirk, for the best model from the antique, the silver medal. In consequence of the continued indisposition of Sir M. A. Shee, the premiums were distributed by Mr. Jones, the keeper, who, in a short but eloquent address, enforced on the minds of the students the necessity of sedulous attention in the schools. The general assembly afterwards proceeded to the choice of officers for the ensuing year, when the following were appointed:—Sir M. A. Shee (re-elected) president. Council—old list: Sir R. Westmacott, J. P. Deering, W. Wyon, and F. R. Lee, Esqs.—new list: C. W. Cope, W. Dyce, E. Landseer, and R. Cook, Esqs. Visitors in the Life Academy—old list: W. Mulready, D. Maclise, S. A. Hart, H. W. Pickersgill, and W. Wyon, Esqs.—new list: C. W. Cope, W. Dyce, F. R. Lee, and C. Landseer, Esqs. Visitors in the School of Painting—old list: S. A. Hart, D. Maclise, W. F. Witherington, and C. Stanfield, Esqs.—new list: A. Cooper, C. W. Cope, W. Dyce, F. R. Lee, and C. Landseer, Esqs.—W. Mulready, Sir R. Westmacott, and P. Hardwicke, Esqs., were elected Auditors.

THE VERNON GALLERY continues to be visited daily by thousands of all classes, from the highest to the most humble; and it is not a little amusing to hear the criticisms it receives.



These generally refer, however, to the receptacle wherein the pictures are placed, upon which are heaped compliments in a genuine English style; sufficiently hearty and epigrammatic to justify at least the conclusion, that if a demand is made for a grant to erect a proper building in which the works may be all seen—and at all hours—it would be anything but against the wishes of “the people.” Some judicious changes have been made, but it cannot be denied that the works of our painters here have a dismal doom; half of them are not to be seen at all, when the rooms are crowded, and the other half have usually that dim aspect which most objects obtain “atween lights.” We cannot doubt that when Parliament assembles, some steps will be taken in this matter, as well as to place upon record the national sense of the gift to the nation—a duty omitted last year, we trust only to receive greater solemnity this.

**ASYLUM FOR AGED GOVERNESSES.**—A lady, having a presentation to the Asylum for Aged Governesses, desires to place it at the disposal of the daughter, or sister of an artist. She must be sixty years of age, and have been, for some period of her life, resident in a private family, and her present income must not exceed twenty pounds per annum. The Asylum it is expected will be opened in May next; further particulars will be found in the advertisement (inserted elsewhere) of the Governess Benevolent Institution. It is needless to add, that this Asylum being intended for ladies who have laboured long in the great cause of education, but who have not been enabled to realise independence towards the close of life—its inmates will be treated with respectful consideration: the position, however painful in some respects, is one which no gentlewoman can hesitate to occupy. Communications in reply to this notice may be addressed A. B. C., Office of the Art-Journal, 49, Pall Mall.

**THE ARTISTS AND THE ART-UNION OF LONDON.**—It is said that a memorial to the Board of Trade has been in circulation, the object of which is to sustain it in its position hostile to the Art-Union of London. Possibly such an attempt has been made, and it may have been abandoned; we can learn nothing more than a mere rumour on the subject; such a step would be, to say the least, unwise on the part of the few Artists who side with the Board, for a counter-memorial would, of course, be “got up,” and it would, beyond all doubt, be signed by twenty times the number of those whose signatures might be appended to that which the Board would incline to lean upon. This is not the time for an effort to crush the Art-Union; during the past year we believe that nine out of ten of the third-rate artists sold literally nothing at the exhibitions, metropolitan and provincial, except the works disposed of to prize-holders; the returns from Manchester, Liverpool, Birmingham, Norwich, and other places, are miserable in the extreme; such a memorial as that referred to could not be signed by artists who depend on annual sales for the means of subsistence; and we should think very ill of prosperous artists who, having nothing to dispose of, or no necessity for seeking purchasers, would seek to cut off their weaker brethren from almost their only source of life.

**NEW COIN.**—We have recently inspected a new example of Mr. Wyon's skill, which must be considered as a pattern coin for England; the workmanship being probably too delicate, and the name too foreign, for it to be generally adopted. It is called a florin; and has on the obverse the Queen's bust, crowned and robed in the same elaborate style as upon the beautiful pattern crown by the same artist; around it is inscribed “Victoria Regina, 1848.” The obverse has the shields of England, Ireland, and Scotland arranged crosswise; the spaces between being filled by the Rose, Shamrock, and Thistle; the inscription being “one florin, one-tenth of a pound.” The intention is to produce a decimal coinage, easily multiplied and comprehended by foreigners. So far it is good, but the name is not so happy; it is un-English and strange to the multitude. There is one other thing which strikes us might be altered: when the shields are arranged crosswise, as on this coin, the arms of England occur twice over; why not, instead

of this, place the arms of Wales as one! It would be but a just and honourable tribute to an ancient and loyal Principality, which never seems to have its fair meed of notice.

**THE STATE APARTMENTS IN WINDSOR CASTLE.**—These apartments are open gratuitously to the public on Mondays, Tuesdays, Thursdays, and Fridays. The Lord Chamberlain's tickets may be obtained in London, gratis, at all the principal print-sellers; of whom also guide books may be obtained, for one penny each. The tickets are available for one week from the day they are issued. They are not transferable, and it is contrary to her Majesty's command that payment for or in reference to them be made to any person whatever. The hours of admission are, from 1st April to 31st October, between eleven and four; and from 1st November to 31st March, between eleven and three.

**VENETIAN-GLASS PAPER WEIGHTS, &c.**—The curious and interesting specimens of the Art of enclosing ornamental coloured glass within a shell of colourless transparent glass, which have lately been made familiar to us in the forms of paper-weights, door-knobs, tazzi, &c., is a revival of an art practised by the Venetians five or six centuries since. For at least four centuries we have no indications of any such manufacture; and, indeed, until very lately, it may be regarded as having been lost. The interior patterns are first formed by taking soft glass, coloured with metallic oxides, which is drawn into small tubes. These tubes are combined to form a pattern, and are fused together lengthways, making one variegated elongated mass of any required diameter. One of these compound tubes is taken, slices of the thickness of a lozenge are cut off, either at right angles to the length, or obliquely. These transverse sections are all of identically the same pattern if cut from the same tube. In this way any required pattern can be formed, and any variety of colours produced. The pattern being thus made by combining sections of this soft coloured glass, it becomes necessary to secure the whole, and give beauty to the design by covering it, in front with a white and perfectly transparent glass, and at the back with a white opaque variety. This is done, as in the ordinary process, by putting different layers of glass one upon the other. Sometimes the coloured mass, or section of the tubes, is dipped partially into the opaque glass in a state of fusion first, and then the whole is covered with pure flint glass, or sometimes the opaque glass is applied in the melted state to the back after the flint glass has covered the face. The interior coloured tubes, being more fusible than the outer transparent glass, soften when the melted flint glass is applied, and in this soft state it admits of any of those operations of the workman necessary to give elegance of form to the finished article; and thus also the two varieties of glass become united into one consistent mass. These articles are sold as of foreign manufacture, but we are assured, upon the best authority, that very large quantities of them are made in England—indeed in the metropolis—are sent to France and Germany, and bought in these countries to supply our own markets. This is not the only instance within our knowledge in which our manufactures find their way to the public, at a greatly advanced price, by re-importation as the productions of foreign industry. Surely it is time that all such ridiculous prejudices should cease.

**WORKS OF ART IN ROME.**—Hardly a week was suffered to elapse after the news had arrived in London that the Pope was dispossessed of his political power by a revolutionary faction, than agents, either real or pretended, of the mob-installed government, appeared with a proposition to some capitalists in the city to effect the loan of half a million sterling. The conditions of the offer were to receive 80*l.* for every 100*l.*, at the rate of five per cent. per annum interest, the entire loan to be redeemed at the expiration of ten years. The security proposed was no less than the deposit of the great works of painting and sculpture which exist in the palaces, museums, and public buildings of Rome. These were to be consigned to London, the proceeds of their public exhibition to be applied in part payment of the interest on the loan. However strange, astounding, or even absurd the transaction may

appear, it is not the less certain that the proposition was entertained by the City capitalists, but with the condition that the works of Art should be duly valued, and their presence in England insisted on as the basis of the negotiation.

**PICTURE BY COUNT D'ORRAY.**—This accomplished gentleman, whose artistic talents are most successfully displayed in every department of Art which he attempts, some time back painted a picture of Christ pronouncing the prophecy, “Heaven and earth shall pass away, but my words shall not pass away.” The work is one of high merit, indeed we may certainly affirm that we know of no modern painter who could surpass it in the dignity of its conception, and the mild yet majestic expression which the countenance reveals; the painter has undoubtedly invested his subject with much of the attribute of Divinity. The figure is of half-length, but of life-size, the right hand rests on a globe, the left is uplifted in the attitude of enunciation. This fine work will shortly be in the hands of the public, in the shape of a most charming lithograph, which Mr. Lane has recently completed, and which most entirely embodies the elevation and the beauty of the original. We hail the appearance of prints of such a character with feelings of satisfaction; they are calculated to produce a healthy tone in the minds of all who love Art for its own sake, and to sustain this feeling in those who revere it in its noblest qualifications. The Count's picture and Mr. Lane's lithograph, may be seen at Mr. Hogarth's, the publisher, in the Haymarket; and the picture will astonish many who know the Count only as a “leader of fashion.”

**THE ROYAL ETCHINGS.**—This matter has been again before the Vice-Chancellor's Court on a motion to dissolve the injunction by which the defendants, Messrs. Strange and Judge, were restrained from publishing the engravings in question. The matter was argued at considerable length during two entire days, without being brought to a final issue, Sir Knight Bruce requiring additional evidence as to Mr. Strange's answers to the affidavits before pronouncing judgment. The case on behalf of the plaintiffs was not put upon the law of copy-right, but upon the equitable right to protection against the invasion of rights of protection. This indeed is the common sense view of the question, which it requires not the subtleties of legal knowledge clearly to comprehend; the etchings were private property, “surreptitiously” obtained by some one, and unlawfully intended to be used for the profit of others, either directly or indirectly, to the injury of their owner. To this protection her Majesty, if she were a private lady, would have an undoubted right; but what shall we say of those who have invaded the privacy of the Queen? what but that they should be excluded from all honourable society.

**THE GRAPHIC SOCIETY.**—The first meeting for the season of this Society was held on the 14th ultimo, and was numerously attended. Among the varieties exhibited on the table we noticed a volume of capital “Interiors” by Redgrave; several etchings by T. Landseer, from pictures by E. Landseer: a book of designs by Flaxman, illustrating “Ovid's Metamorphoses;” some of Hunt's characteristic water-colour drawings; a number of admirable calotypes by Mr. Owen; and various contributions by Ansdell, Bartholomew, J. Bell, and others, with the original sketch for Mr. Cross's large picture of Richard Cour de Lion.

**ART UNION OF LONDON.**—This Society has removed its offices from Trafalgar Square to more eligible and commodious premises, No. 444, West Strand, where it will find greater facilities for carrying on its operations. Now that mercantile confidence is reviving, and monetary transactions are assuming an improving and healthy tone, we hope to see the subscription list greatly enlarged for the ensuing season.

**EXPOSITION AT MANCHESTER.**—The Royal Manchester Institution, it appears, intend to have another Exposition of products of Art and Industry during the year 1849. We earnestly hope it may be successful, but we cannot forget that the experiment of 1846 was saved from being a failure by the zealous cooperation of the council and officers, and the master of the Government



School of Design—with whom in fact the project originated, and by whom it was conducted throughout. We trust that certain circumstances which then occurred will not have the effect of preventing a cordial junction between the two societies.

**ART-UNION OF LIVERPOOL.**—We understand that the subscription list of this Society will be closed on the 8th of this month, and that the drawing of the prizes is fixed for the 10th inst.; no time should therefore be lost by those who desire to become subscribers. This Institution has already done much good in its locality; we shall be glad to see its usefulness and operations still more widely extended.

**THE CLIFTON STREET SOCIETY.**—It has now been for some time in contemplation by the Society to remove to premises more convenient than those which they have for so many years occupied; no locality has yet, however, been determined on. The advantages offered by this institution are of a kind permanently to secure the regulated number of subscribers, to whatever locality the society may remove. Many of the compositions which are produced here on the "sketching nights" (Friday evenings) are works of infinite power and spirit. A subject is proposed on the evening, and treated *in promptu*, either in oil, water-colour, or charcoal, according to the *improvisatori* respectively, many of whom are artists of high reputation. The evening terminates with a general inspection of the sketches, many of which, although done in two or three hours, are distinguished by a finish indicative of great command of material and rapidity of execution.

**THE COLOSSEUM.**—A new exhibition is to be immediately opened here, designed under the direction of Mr. Bradwell, but entirely distinct from the other apartments of the Colosseum. A theatre has been designed and constructed in such a manner as to serve either for musical entertainments or panoramic exhibitions. The entrance will be from the Albany Street side, and the visitors will pass through a saloon fitted up with infinite taste as a "Rustic Armoury." Of the decorations of this theatre, it is enough, at present, to say that they are in every way worthy of the taste and skill of Mr. Bradwell, and equal to those of the other departments of the Colosseum. The first representation intended to be brought forward will be that of the effects of the earthquake at Lisbon.

**PORCELAIN BROOCHES.**—The application of porcelain to ornaments for the person is a novel feature in the productions of our manufacturers; one or two specimens of ladies' brooches in this material, produced at Burslem, we have seen, which are exceedingly beautiful in their designs, and exquisitely delicate in workmanship. There is no metallic setting in those we have inspected, though we think this might not only enrich the object, but likewise strengthen the porcelain, which, we should fear, would be subject to damage if not somewhat protected. The idea is however good, and from its novelty will doubtless be appreciated by the public, while it admits of the development of considerable artistic taste.

**THE NEW WATER-COLOUR SOCIETY.**—A County Court summons has been served upon one, or it may be all, of the members who retired from this society last year, for the recovery of fines, amounting in each case to 20*l.*, reduced to come within the jurisdiction of such court. The case, however, has not been heard in consequence of the matter having been moved on the part of the defendants into a higher court.

**THE PARIS EXPOSITION OF INDUSTRIAL ART.**—This year the exposition should take place, in due course; five years having elapsed since the last: but it is likely to be postponed in consequence of the unsettled state of trade and manufacture in Paris, where both fabricant and ouvrier are, literally, without occupation; and have consequently "no heart" for improvements.

**GLASS MANUFACTURE.**—It is with pleasure that we find one of our most scientific glass manufacturers, Mr. Apaley Pellatt, is about to publish a work entitled "Curiosities of Flint-glass Manufacture," in which we may expect to find every information in this most interesting branch of British skill.

**THE FREEMASONS OF THE CHURCH.**—The Society entitled the "College of Freemasons of the Church," founded for the proper development of architecture in its connection with the dependant Arts, is one of high importance as an engine which, to be permanently useful, requires only to be better known. And we take this opportunity of referring to the advantages it offers in bringing artists and manufacturers in conjunction with architects, frequently a class of men otherwise inaccessible, and in extending information from the most acknowledged sources upon subjects relative to those Arts in which architecture is concerned. The institution is governed by a body of noblemen and gentlemen, and twelve chaplains, and holds during the year twelve chapter meetings, which occur on the second Tuesday in every month. The last meeting for 1848 was held at the residence of the Secretary, 10, Carlisle Street, Soho Square, who delivered an inaugural address upon the occasion, and informed the meeting that all future business of the College will be conducted at 49, Great Marlborough Street. Among the exhibitions at the last meeting were many works of Art and unpublished books placed before the Society by Mr. S. C. Hall, Mr. Rogers, Mr. Blackburn, F.S.A., &c., and a remarkable example of the Sacred Monogram by Mr. C. B. Wall, M.P., and Vice-president. The following is a list of the lectures for the coming year:—

- January 9. On Scottish Ecclesiastical Architecture, by D. Wilson, F.R.S.S.A.
- February 13. On the importance of a knowledge and observance of the principles of Art by Designers, by W. Smith Williams.
- March 13. On London Remains, by J. W. Archer, Corresponding Member, R.S.S.A.
- April 10. On Roman Architecture, by G. R. French, G.M.
- May 8. On Palestine, by the Rev. George Fisk, M.A., &c.
- June 12. On Light, in its relation to Painting, by W. Cave Thomas.
- July 10. On Medal and Seal Engraving, by A. J. Stothard, F.N.S. Medal Engraver in Ordinary to Her Majesty.
- August 14. On Jerusalem, by J. Finn, M.R.A.S., H.B.M. Consul for Jerusalem.
- September 11. On the Architectural Antiquities of Norway, by F. Gellatly.
- October 9. On Pointed Architecture, by W. P. Griffith, M.R.I.B.A., F.S.A.
- November 13. On Historical Painting, by W. Fisk.

W. HARRY ROGERS, Hon. Sec.

**BANVARD'S PANORAMA OF THE MISSISSIPPI.**—An exhibition of a remarkable kind has recently been opened at that celebrated resort of sight-seers, the Egyptian Hall, where all that is remarkable from all quarters of the globe generally finds a meeting place. The exhibition consists of a panorama painting delineating more than three thousand miles of country, and covering a canvas to the extent of three miles if exhibited in one continuous line. Both sides of the Mississippi and Missouri rivers are delineated, and the picture (which moves on cylinders) gives a perfect idea of the wonders of this celebrated "stream." Mr. Banvard is one of those self-relying enthusiasts, who in the ardency of youth conceived the project of painting this enormous undertaking, and in the midst of solitude and privation accomplished it. He lacks artistic perfection, but his work gives unswerving truthfulness in all its details, and it is matter for reflection of the most profitable kind, as we pass so much of scenery that is peculiar, beautiful, grand or extraordinary. The geological formations are sometimes most startling and curious; but to our minds the pictures of native Indian life in the journey across the prairie are the most fascinating. The lonely primitive villages; the hunting grounds with the countless herds of buffaloes; the lovely tints of the flower-covered grounds, and the wondrous effect of the prairie on fire, possess a truth and originality which claim attention and applause. Mr. Banvard modestly says that "he does not exhibit the painting as a work of Art, but simply as a correct transcript of Nature." Nature, however, has done that for his picture which Art could not do, and many of his effects are for that reason abundantly beautiful. As an Exhibition the work is deeply interesting.

**SCHWANTHALER.**—We await a memoir of this illustrious man from the pen of our German correspondent, which has not arrived in time for publication in our present number. By his death the Arts sustain an irreparable loss. He died in the prime of life, at the age of forty-five.

**SALE OF SKETCHES, &c., OF THE LATE B. R. HAYDON.**—A series of sketches and drawings by this artist have been sold by Mr. Robins. Among these remains was one picture commenced in oil; the rest consisted of perhaps the least valuable of his works, but nevertheless we believe, had the intended sale been more publicly known, the proceeds had amounted to more than 58*l.*—all that was realised. Many persons who would have been glad to possess a memento of Haydon never heard of the sale until it was over.

**MR. WARD'S "ALDERNEY BULL."**—This picture, which was painted by Mr. Ward many years ago, has been exhibited at the Carriage Bazaar, in King Street, Portman Square, during the Cattle Show. It was lighted powerfully by gas, and having been newly varnished for the occasion, was seen to very great advantage. This bull, which is grouped with a cow and calf, was painted in rivalry of the picture by Paul Potter. Mr. Ward's model has been a highly bred and very symmetrical animal, and herein this picture has an advantage over that by Potter, who never saw any animal of improved breed. The latter picture represents a bull without one commendable point; but there is yet a mastery in this celebrated work which transcends everything which has been brought into comparison with it. The painting of Mr. Ward is a work of the very highest merit.

**PATENT VITRIFIED GLASS.**—We have had submitted to us by the manufacturers, Messrs. Edwards, Pell, and Cartisser, several exceedingly beautiful specimens of ornamented glass, produced by a peculiar process, which, being patented, we are, of course, not at liberty to disclose; we may, however, state that no "kind of acid is used," as many who have seen the specimens suppose. This glass possesses numerous and great advantages over the ordinary ornamented or matted glass; it exhibits the design equally well from whichever side it is seen, and by lamp light the ornament comes out in strong relief, showing the minutest portions with extraordinary brilliancy. It would be almost impossible to enumerate all the uses to which this elegant material may be applied, inasmuch as every kind of decorative design may be adapted to it; among several we saw, may be mentioned an imitation of muslin curtains, with borders, every fold and thread of which are delineated in the most perfect manner; imitations of the most delicate lace-work, groups of flowers, arabesque and Greek ornaments. One great benefit derivable from its use is, that in no case does it in the least interfere with the light, as does ground glass and painted glass; and being vitrified, it is impossible for the ornament to be removed. There is not any difficulty in cleaning it, a little water being all that is necessary for the purpose.

**DRAWINGS BY MR. FAHEY.**—Our advertising columns, last month, announced the intention of an artist whose works have long been before the public, to dispose of them by public subscription. Another similar scheme, proposed by Mr. Fahey, a member of the New Water Colour Society, has been placed in our hands. It is with very sincere concern that we see men of undoubted talent and considerable reputation compelled to have recourse to such means for the sale of their pictures,—whereby it is shown that the pressure upon the monied classes, during the past year, has been so great as to exclude many deserving artists from reaping the reward of their skill and industry by the ordinary channels of dealing. We have our doubts, too, with regard to the productiveness of such schemes, which it is greatly to be feared will be multiplied by the mere force of example, till the public mind is surfeited and the public purse exhausted, and the high character hitherto sustained by the whole body of our artists will suffer in proportion. It is a matter, however, mainly between them and the public, with whom we must leave it. It is our duty to point out what we conscientiously believe may be the result of such projects as are here adverted to.

**PORTRAIT OF W. ETT, R.A.**—Mr. Wass has just completed an engraving in mezzotinto of this distinguished artist, from a picture painted by himself some years ago. It reached us too late for further notice in our present number.



## REVIEWS.

THE LIFE OF WILLIAM COLLINS, Esq., R.A.  
By his Son, W. WILKIE COLLINS. Published  
by LONGMAN and Co.

The perusal of these two volumes worthily justifies (if any such confirmation were wanting) the high appreciation in which the character—not less than the works—of this excellent man and accomplished artist has been held. The qualities whereby Mr. Collins in early life secured the esteem of friends and the admiration of the public, were his unassuming amiability in social intercourse, and his persevering acquisition of knowledge available in his Art. In speaking of himself in his diary, portions of which are interspersed through these volumes, he describes, with much simplicity, a frame of mind well calculated for the achievement of distinction in any walk of life, but more especially in the profession of Art. He began his studies with that earnest humility and unflinching perseverance which cannot fail of a triumphant result, his labours being directed rather by a just appreciation of the meritorious performances of others, than by any overweening confidence in his own efforts, impressed with the truth, that there is little hope for him who is entirely satisfied with his own works. William Collins was born in Great Titchfield Street, on the 18th of September, 1788. His father was a native of Wicklow, and his mother of the neighbourhood of Edinburgh. His early bias to the career of Art was induced by the society which frequented his father's house, a disposition of which the delighted parent predicted with truth, future distinction. The young student began with one of the hardest phrases in the book of nature—he made his first essay on the beach at Brighton, and after five or six baffled attempts to sketch the waves, closed his sketch-book and burst into tears. He was a pupil of George Morland, but it may readily be supposed that he did not gather much information from such a master. In the year 1807 he entered as a student at the Royal Academy, and in the same year his name appears in the catalogue as an exhibitor. As a student his conduct was orderly, his industry was unwearied, and his bearing among his fellows and preceptors unassuming, inasmuch as to acquire for him the unqualified esteem of all. During the first three years of his contribution to the walls of the Academy and the British Institution, his pictures were for the most part small, and low in price, but in 1810 they began to assume a more important character, and of course realised better prices. In 1812 he suffered an irreparable domestic affliction in the death of his father, a bereavement which was felt the more poignantly from the terms of affection upon which they had uniformly lived. Up to the year 1814 he had already reaped a harvest of golden opinions from such works as "The Pet Lamb," "The Bird Catchers," "The Blackberry Gatherers," "The Town Miss, Visiting her Country Relations," "The Weary Trumpeter," &c.; and in this year, on the 7th of November, he was elected an Associate of the Academy. About a year after this he determined to depart from the style of subject which had hitherto occupied him, and accordingly, urged by his earliest ambition, determined to paint coast and sea scenery, with which view he left London for Hastings. Among the first works produced from his new material were "Sunrise," and "Fisherman coming Ashore before Sunrise,"—"Preparing for a Voyage;" and such was the success of these and other similar works, that he permitted himself the relaxation of a journey to Paris, in company with Leslie and Washington Allston.

Mr. Collins's high talent, gentlemanly bearing, and sterling probity, gained him many valuable friends, among whom we find Sir Thomas Heathcote, Sir George Beaumont, Lord Liverpool, the Duke of Newcastle, and other distinguished patrons of Art; and he continued to rise also in the estimation of the profession, inasmuch as to be elected a Royal Academician in 1820.

If we examine the pictures of this truly natural painter, it is obvious that there is no trick of execution in their honest elaboration—there is no trace of the finger on the palette knife—the brush is exclusive, and so highly are many of them wrought, that it was impossible for him to exhibit more than one or two at each exhibition. In his figures there is nothing of the *gaucherie* of the model: their habiliments, be they what they may, belong to themselves. Every component of his simple themes is brought forward with a force and truth that refer at once to nature. In 1836 Mr. Collins visited Italy, which presented a field of material new to him, and of which he availed himself in the production of some very beautiful works.

Among the pictures by this eminent painter

were, "Fetching the Doctor," "Early Morning," "Shrimpers Hastening Home," "Mede Foot Bay," and others which cannot be forgotten by those who may have seen them. Mr. Collins was united in marriage, in 1822, to Miss Geddes, the sister of Mrs. Carpenter. In 1842 was first discovered the malady, disease of the heart, which in February, 1847, deprived our school of a painter who has never been surpassed in his department of Art. We might, with great advantage to our readers and ourselves, occupy some pages with extracts from these most interesting and instructive volumes, which confer the highest credit on the son of the artist, but there are this month so many claims on our columns that we must refer to the book, which ought to be in the possession of all who love Art.

REMBRANDT AND HIS WORKS. By JOHN BURNET, F.R.S. Published by DAVID BOGUE.

About "Rembrandt and his Works" much has been already said and written, but so perfectly has Mr. Burnet in his imitative etchings realised the feeling of the great master, that no improvement upon the material here presented to us can ever be expected. In the hands of this gentleman the subject is brought forward with a new interest, arising not only from his research, but from his practical observations on Rembrandt's method of working on copper. Everything relative to this great master is deeply interesting, but unfortunately we have but a very imperfect biography of him. Wilkie, when at Amsterdam, visited the house reported as that of Rembrandt, and remarked, that if it were even stuffed in every part, it could not have held one-sixth of the effects which were in the inventory found by Nieuwenhuis, and said to describe the effects of Rembrandt at the time of his bankruptcy. His will, which is still extant, does not bear the date of the street in which this house is situated. Wilkie concludes that if this house was even inhabited by Rembrandt, it was only temporarily. The place of his decease is not less questionable than his residence; indeed after his bankruptcy, there exists no certain record of his whereabouts. Woodburn, in a catalogue of his drawings says, "that a search has been made among the burials at Amsterdam until the year 1674, but his name does not occur; probably Baldinucci is right in stating that he died at Stockholm in 1670." Among other conjectures it has been believed that he came to England; Hull and Yarmouth are mentioned as having been his places of abode. The plates in this interesting work commence with an etched portrait of Rembrandt as frontispiece; and of course as the Mill consecrated by his name must not be omitted, we have a view of both, an interior and exterior—the former that of a stone building known as having been possessed by the father of Rembrandt, the latter a representation of a wooden structure, which was etched originally by Rembrandt himself. These plates are followed by a night view of "Rembrandt's House," to which is attached the reputable name "J. Burnet," a plate so masterly in manner and effect, as to be in reality beyond all praise. This is succeeded by the inventory, consisting principally of pictures, books, and those items invaluable to a painter, which Rembrandt used to call his antiques. This inventory contains the whole of the effects, even to the linen in the possession of the laundress, a subject of contemplation the more melancholy, when we remember the current prestige of Rembrandt van Ryn. The etchings in continuation are "The Entombment," "The Youthful Saviour between his Father and Mother," "Christ and his Disciples at Emmaus," "The Nativity," "Doctor Faustus," "The Burgomaster Six," "Portrait of Van Tolling," "Six's Bridge," "Rembrandt's Mill," "Fac-simile of a drawing by Rembrandt," "Portrait of Rembrandt's Mother," "Portrait of Rembrandt and his Wife," "View of Amsterdam," and a "Cottage with white palings."

Mr. Burnet's description of Rembrandt's method of etching is so interesting, that we extract it: "His first etchings were often bit in with aquafortis when the shadows have but few ways crossed with the etching point; these are often strongly bit in that when covered over with finer lines, the first may shine through and give them transparency. In the next process he seems to have taken off the etching ground and laid over the plate a transparent ground (that is to say, one not darkened by the smoke of a candle); upon this he worked up his effect by a multiplicity of fresh lines, often altering his forms and adding new objects as the idea seemed to rise in his mind. After which, when the plate was again subjected to the operation of the acid the etching ground was removed, and the whole worked up with the greatest delicacy and softness by means of the dry needle, to the scratches of which the aquafortis is never applied.

This process it is that gives what is called the *bury*, and renders the etchings of Rembrandt different from all others." In the chapters on chiaroscuro and colour, there is much on which we would wish to remark, but we can only say that as a valuable contribution to our Art-literature, the artist and amateur would do well to consult the book for themselves.

THE BABES IN THE WOOD. Published by JOSEPH CUNDALL.

These admirable etchings we have examined more than once, and had it not incidentally come to our knowledge that they were the work of a lady, we should have pronounced them at once studies carefully elaborated by some one of our most accomplished artists. Water-colour drawing is cultivated to a great extent by our countrywomen, and the works of many of them that we have seen in this department, certainly equal those of masters of the art. But these compositions present an essay of the highest class, and declare the studies of the authoress to have been directed with a view to the acquisition of a feeling to which thousands aspire during a lifetime with very much less success. The cultivation of such a tone in a lady will, we trust, exert a salutary influence upon those who patronise Art, guided by their "knowledge of what pleases themselves"—the principle of selection which gives support to so much bad Art. We remember to have seen nothing of this kind before by the same hand; if therefore these designs are the first, the triumph is yet the greater. Of their exquisite purity and deep feeling we cannot speak more highly than to say, that many of them would form beautiful bas-reliefs. This would be a severe test, but they might be subjected to trial without change. They are ten in number and with four verses of the ballad, and accompanied by symbolical compositions at the top and bottom, each occupies a page, the text being engraved. The frontispiece shows the two children seated at an ancient easel, amusing themselves by feeding birds. Above them in the centre of the arch is a death's head, on which is seated a hoding raven as ominous of untimely death. In the first of the series we see the dying father about to sign his will in the presence of the notary, and witnessed by his brother. The upper and lower groupings are allusive to the notary's office, as consisting of parchment, pens, ink-bottles, books, &c. The second is a charming drawing, the father recommending the children to the care of the uncle—

"Now brother, said the dying man,  
Look to my children deare;  
Be good unto my boy and girl,  
No friends else have they here."

The father is seated in an arm-chair with his hands clasped in an attitude of prayer; the little boy kneels beside him, and the mother is lying on a couch clasping the girl to her bosom; the uncle is seen on the other side. The heads, especially those of the parents, are remarkable for elevated expression; the lines are diversified with a perfect knowledge of good composition, and the chiaroscuro presents a beautifully effective balance. We see after the death of the parents the uncle taking the children home with him, and the next scene illustrates the verse—

"He bargained with two ruffians strong,  
Which were of furious mood,  
That they should take these children young  
And slay them in the wood."

The respectable triad are grouped in deliberation, the uncle is seated at a table on which lies the reward, the murderers stand on each side of him. The upper and under garniture of this page consist of daggers and money-bags. Again we see the ruffians which "were of furious mood" bearing off the children to the woods, their fate here typified by branches of oak, in which is hung a knife and a bird's-nest. In the sixth plate the villains are fighting, one of them having relented—

"And he that was of mildest mood  
Did slay the other there,  
Within an unfrequented wood,  
The babes did quake for fear."

He who is favoured by the vantage has his back turned to the spectator. The action of this figure is marked by life and energy, and the pose is remarkably firm. The limbs are distinguished by vigorous drawing, the drapery most successfully disposed, and there is a truth and force in the shadow that seems to have been derived from a candlelight study of a modelled group. In the next plate we find them wandering in the wood, and at length lying side by side in death.

"The Babes in the Wood" is a hacknied subject, and very few who have essayed it have been able to reach the pathos of the verse; the conceptions of the fair artist in this case are endowed with a sentiment which does ample justice to the tenderness of the subject.



**THE INDEPENDENTS ASSERTING LIBERTY OF CONSCIENCE IN THE WESTMINSTER ASSEMBLY OF DIVINES, A.D. 1644.** Painted by J. R. HERBERT, R.A. Engraved by SAMUEL BELLIN. Published by THOMAS AGNEW, Manchester.

We have more than once had occasion to speak of the enterprise of Mr. Agnew, of Manchester—assuredly the most spirited of our provincial publishers. With whatever sentiments the subject of this work is viewed, the circumstances which it embodies, and those to which it is more remotely allusive, mark a very important period in the history of the religion of this country. It will readily be understood, that as a picture containing seventy-one portraits, each of which presents to the spectator some recognisable feature, and many of the more prominent impersonations being unexceptionable identities—it will be readily understood, we say, that such a work imposes upon a painter, together with long and anxious research for portraiture, the necessity of subduing certain of the greatest difficulties of his art. In the execution of the picture the gravity and importance of the subject has been deeply felt, hence the character of the assembly is everywhere powerfully sustained, without the admission of the slightest impertinence in anywise prejudicial to the solemnity of the scene. The engraving is of ample dimensions to do full justice to the work, being about thirty-four inches in length by a proportionate breadth. The plate is worked in the mixed manner—mezzotinto, line, and stipple, each being judiciously employed according to the surface to be represented. To those who object to the decoration of churches and chapels, this was a truly legitimate kind of patronage to afford to Art. What, to any Protestant community, can be more acceptable than a truthful illustration of the great facts of their religion?

The "Assembly of Divines," called together by Act of Parliament to assist in settling the government and Liturgy of the Church, met first in 1643, and continued its sessions until 1649. They assembled first in Henry VII.'s Chapel, but afterwards they met in the Jerusalem Chamber, and here it is that they are represented in deliberation in the picture, in which the artist has followed the description of Principal Baillie, one of the northern commissioners, who thus writes to a friend in Scotland:—"The like of that Assembly I never did see, and as we hear say, the like was never in England nor anywhere is shortly like to be. They did sit in Henry VII.'s Chapel, in the place of convocation, but since the weather grew cold they did go to the Jerusalem Chamber, a fair room in the Abbey of Westminster. On both sides are stages of seats. At the uppermost end is a chair set on a frame for the prolocutor, Dr. Twisse. Before it, on the ground, stand two chairs for the two Mr. Assessors, Dr. Burgess and Mr. White, &c." Opposite to the prolocutor, or president of the Assembly, stands Philip Nye, the principal speaker of the Independent party. He is represented as asserting, in the name of his brethren, the principle of religious liberty. In the foreground is William Bridge, of Yarmouth; near him Jeremiah Burroughs, Joseph Caryl, Dr. Thomas Goodwin, Dr. Lightfoot, Stephen Marshall, Christopher Love, Edward Reynolds, afterwards Bishop of Norwich and Vice Chancellor of Oxford; all men known for their energy, zeal, and learning, even in our own days. There are the Earl of Essex, the "Good Earl of Warwick," the persecuted Prynne; as also Pym and Whitelocke, Cromwell, John Milton, Sir Harry Vane, and a long list of others more or less famous.

In works of this kind, a great difficulty is the effective distribution of the figures. The artist has here succeeded in the attainment of an arrangement so well diversified and judiciously relieved of undue formality, as to rank the work, with its other high qualities, as one of the very best works of its class. To the publisher all praise is due for this truly patriotic effort in the cause of high class Art. The fact of the non-popularity of such subject matter cannot be denied, and hence is the greater honour due to every one who, in the face of this unpalatable truth, exerts himself to promote an amelioration of taste.

**SUNDAY MORNING IN THE LAST CENTURY.** Painted by JOHN ABSOLON. Lithographed by JOHN BRANDARD. Published by LLOYD BROTHERS.

This is a lithographic print on a large scale: the subject has been treated with much judgment and feeling; the groups are skilfully arranged, and the costumes have been accurately studied. The title sufficiently indicates the subject; the scene is the churchyard—at the church-porch; the squire and his lady advance through a lane of country folk—his tenants; peasants are chattering in various parts

among the tombs, for it is evident that the chimes of the bell have not yet ceased. The picture is one of a very pleasing character: it is a pleasant memory of a gone-by age, yet describes that which is still enacted in many a village of the rural districts of England. The artist is entitled to high praise for his selection and treatment of so agreeable a theme; and he has been ably seconded by Mr. Brandard.

**THREADING THE NEEDLE.** Painted by JOHN ABSOLON. Lithographed by JOHN BRANDARD. Published by LLOYD BROTHERS.

This print is a companion to the above, and is worthy to be associated with it. Lads and lasses are at play "on a village holiday," and are hearty at the good old English game. Few prints so interesting in subject and so meritorious in treatment have been of late years issued in this style of Art. They are suggestive of thought, and cannot fail to afford pleasure; it is positively refreshing to meet them among so many recent issues of nonentities with pretty faces and animals made to look human.

**THE ART OF ILLUMINATION AND MISSAL PAINTING.** By H. NOEL HUMPHREYS. Published by H. G. BOHN, London.

The introduction of chromo-lithography and the perfection which this beautiful style of printing has reached, have been the means of disseminating far and wide a knowledge and a taste for a branch of Art that, heretofore, was limited to a very few. The rare manuscripts and costly volumes which the monks, almost the only artists of the mediæval ages, were employed to decorate in the solitude of their cells, had for a very long period slept in the muniment rooms of the wealthy, or the cabinets of the curious and learned, sealed books to all but the privileged. Modern research and perseverance have, however, disinterred the buried treasures, wiped off the encumbering dust, and reproduced them in all their original purity and brightness. In effecting this object, none have worked more diligently nor more successfully than Mr. Humphreys; the practical result of his labours, and the means employed in their application are described in the little volume before us, which is, in fact, a "Guide to Modern Illuminators," illustrated by a series of specimens from the MSS. of various periods. These specimens are most elaborate in design and most richly coloured; and the accompanying text explains in concise and explicit terms the principles upon which this style of ornament is based. Independent of the value of its artistic enrichments, the book will afford a useful guide to the beautiful art of missal painting, which in the present day has many disciples.

**THE DRAWING-ROOM TABLE-BOOK.** Edited by MRS. S. C. HALL. Published by GEORGE VIRTUE, London.

This volume contains twenty very beautiful engravings, the choicest of those that have appeared, from time to time, in the *Art-Journal*. They are fine impressions of the plates, having been taken for the especial purpose to which they are here applied. The work is beautifully printed and exquisitely bound; and among the Gift-books of the season it cannot fail to hold a prominent place. The letterpress consists of twenty Tales and Poems. The Tales are from the pen of Mrs. S. C. Hall, and the Poems are the contributions of popular authors—Leigh Hunt, Mary Howitt, and others. The following passage, introductory to one of Mrs. Hall's stories, will amuse some of our readers; it is from the story which accompanies the print of Paul Potter:—"This charming engraving, 'flat and Flemish' though it be, recalls to my remembrance an anecdote, told by an artist, whose pen, did he use it as frequently as he does his pencil, might make it doubtful to which of the two professions—Art or Letters—he belongs. He was sketching in the magnificent studio, which—not more at the command of Paul Potter than the poorest youth who peers, with wondering eyes, into the mysteries of a daisy or a butterfly—NATURE provides for all her true and faithful followers; and which only the faithful and the few know how to appreciate: he was seated, *ad fresco*, his back leaning against a low gate, intent upon a fair vista; the interlacing branches of two aged trees forming a cathedral arch in the foreground, while the landscape melted into hazy distance. He was not aware of the presence of any living creature until a half-grumble, half exclamation, made him look behind; when he was amused at seeing a countryman—his arms crossed over the gate, his felt hat stuck on one side, his lips apart, his eyes wide open—staring, literally, with all his might, upon the 'rough sketch' the artist was making.

"'Go on, go on!' he said in a tone which, if

heard in a drawing-room, would have been called 'patronising,' 'Go on!—I loike to see what ee's doing; it's naething much as yet.'

"The artist smiled and continued sketching; he heard the man breathing very hard, first at one side, then at the other; sometimes he uttered an 'eh!' or 'ha!' but always a sound of dissatisfaction. At last he exclaimed:—

"'If that be painter's wark, I'm doon! Yae look doon—and yae mak a *scrat*,—then yae look oop—straight for'ard—and yae mak another *scrat*; then yae look doon again, an' yae mak a manny *scrats*.—any fool could do that—haw! haw!' and, with the grin and the laugh of a satyr, the rustic critic turned from the gate and strode away."

**THE SOCIETY OF FRIENDS.** Painted by J. P. HERRING. Engraved by T. L. ATKINSON. Published by H. GRAVES & Co., London.

The title of this print would lead those who had not seen the work itself to suppose that "it represents a gathering of some of the respectable and intelligent body called Quakers;" this would, however, be a grand mistake, for Mr. Herring's "Society of Friends" are no others than the heads of two of his favourite horses, in close companionship with a pair of beautiful pigeons, selected from the valuable and extensive aviary of those birds which he is known to possess. This interesting group is composed with the acknowledged skill of the artist, and rendered with the closest approximation to the characteristic qualities of the animals introduced. Mr. Atkinson has most ably performed his portion of the task and has produced a really fine engraving which forms an excellent centre to Mr. Herring's other prints of the "Temperance Horses," and the "Frugal Meal."

**CATTERMOLE'S PORTFOLIO. PART I.** Published by GAMBART & Co., London.

Lithotint, in which these sketches are produced, seems especially adapted to bring out Mr. Cattermole's broad and effective style of pencilling with the greatest advantage. His bold manipulation and his judicious arrangement of *chiar' oscuro* are better displayed by the use of the brush than by the port-crayon and the chalk; and if we lose somewhat of the refinement of execution which the latter *matériel* gives us, we are amply compensated for this absence by the exhibition of extraordinary freedom and vigour. The "Portfolio of Drawings," as it is called, has rather the appearance of a portfolio of fine mezzotinto engravings, except that they lack something of the brilliancy we see in this last style of Art. Mr. Cattermole's breathes and lives among the days that are gone; his mind is stored with the scenes and memories of the feudal times, and could we pry into the recesses of his studio, we should expect to find it peopled with the spirits of those who erst feasted or waited in the "baron's hall," or

"Paced the battlement with visor down."

No other living artist has so completely identified himself with these mementos of our earlier history. The present series includes twelve subjects, all of them of so great excellence that it is difficult to make a selection; we must, however, enumerate among those which best please us, No. 1, "Hamilton, of Bothwellhaugh, lying in wait to assassinate the Regent Murray;" No. 2, "Weighing a Scruple;" a sturdy sentinel at the door of a prison-house holds in his hand a purse offered him by one in the garb of a confessor, evidently an assumed character. No. 11, "The Monk's Refectory—Saying Grace." No. 8, "The Abbot's Apartment—Reading the Scriptures," displays much characteristic devotional feeling; and, No. 7, "The Convent Door—Distribution of Alms," is a fine composition. Most of these prints are of considerable size, suitable for framing; we trust the publishers of them will receive such support as to justify a continuation of this most interesting publication.

**WHITTINGTON.** Painted by J. NEWENHAM; Engraved by T. A. PRIOR.

Mr. Prior, the engraver of the well-known print after Turner's picture of "Heidelberg," has here put forth his skill on a very different subject, and has shown himself as able in delineating the figure as in embodying the magic of our great landscape-painter's *chiaro-scuro*. The future Lord Mayor of London is seen reclining on a shaded bank, in a secluded lane within the "sound of Bow Bells," of whose music he has caught the echo, to which he listens with astonishment and delight: these feelings are well expressed. Mr. Prior's translation of the painter's fancy is good; the texture of each portion of the work is consistent with its particular character, and the whole is solid, and executed with much freedom.